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MUSIC GUIDE

ELEMENTARY SCHOOLS OF UTAH

MUSIC GUIDE

FOR THE ELEMENTARY SCHOOLS

STATE OF UTAH
DEPARTMENT OF PUBLIC INSTRUCTION
Charles H. Skidmore, Superintendent
Salt Lake City
1944

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FOREWORD

The materials herein submitted are the result of a year's directed study by the teachers of the State. The Guide was developed in a summer workshop held on the Brigham Young University Campus by a selected group of teachers and supervisors working under the able guidance of Miss Lilla Belle Pitts, Associate Professor of Music Education, Teachers College, Columbia University. The outline for the arrangement of the content, as a whole and of each section, was planned to answer questions sent by the elementary teachers to the State Department of Education for consideration.

Grateful appreciation is extended to teachers and supervisors who prepared the materials and to administrators who gave their encouragement.

We wish to acknowledge the splendid support and guidance given by the education and music faculties of the Brigham Young University and also the cooperation given by the educational groups of the University of Utah and the Utah State Agricultural College.

Especially do we wish to express to Miss Lilla Belle Pitts grateful appreciation and indebtedness for her dynamic leadership and encouragement as adviser to the group preparing the Guide.

The materials presented here have been approved by the individual members of the State Course of Study Committee and by the State Board of Education as a curriculum guide in music for the elementary teachers of the State.

Charles H. Skidmore

State Superintendent
of Public Instruction

Jennie Campbell

State Director of
Elementary Education

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MUSIC

Point of View

The child is the important element in the music program. Knowing how to guide and stimulate the child without getting in the way, is the role of the teacher. She should be constantly aware of this and should never let the subject become the ultimate objective.

Children behave musically because they are built to behave that way. To them music is never an isolated thing but always a part of life. Their innate good attitudes can be destroyed, however, by lack of enthusiasm, lack of sympathetic understanding, too critical an attitude on the part of the teacher, and by imposing unnatural music learning before they are receptive. Children are great imitators. The teacher's attitudes, voice, feelings, and enthusiasms are quickly reflected in the responses of the children. A teacher who has a genuine love for and appreciation of music will not find it difficult to create an atmosphere conducive to music learning if she also has a real love for and understanding of children.

Recognizing that the school curriculum is a mode of living in an artificial situation, the materials for curriculum making should be from the child to the culture as well as from the culture to the child. Our heritage is rich and abundant in musical expressions: songs, dances, symphonies, operas and many other musical areas. The needs of the child should lead into an exploration of this culture.

Standards should be flexible and individual in nature. The important thing is to measure up to one's best. There are certain growth patterns that should be recognized in determining the child's musical expressions, but sequence for or organization and choice of materials must be decided upon as we experience with him and discover what he can take.

Everybody possesses innate musical ability. It is the teacher's responsibility to awaken within each child an awareness of his worth and capacity to grow and contribute musically. The classroom teacher, who through her association with the child knows him best, is logically the person to nurture this growth. There are teachers who are not sufficiently qualified in music to carry this responsibility alone. They should seek the help and guidance of people especially trained in this field.

The purpose of this Guide is to suggest methods and material that will meet the needs of children on their varying developmental levels. It is organized into the following areas: singing, physical response to music, listening to music, playing instruments, creating new responses to music, preparing for and participating in special occasions where music serves. These areas will be discussed separately. This does not mean that they do not overlap and complement each other. Any given activity may involve several.

THE SINGING PROGRAM

"We must start with the premise that music is in everybody and for everybody." The singing program, therefore, is the basic activity in music because it concerns all of the children in the school and it deals with the first and most important instrument of all, the voice. It is a natural expression of childhood and is the most common music activity for adult group participation. The aim of the singing program should be to make singing a joyous experience.

The singing program in the elementary grades must be integrated with the entire school program. It should help the child to develop a love for singing by learning to sing songs appropriate to his age, interests, and experience; learning to sing tunes, to match tones and blend his voice with others in the group, to listen with well-directed attention to his own voice and the voices of others in the performance of the group and to learn the fundamentals of note reading. Singing is an approach to understanding music and the technical skill of notation is a tool to open larger and richer avenues of music expression.

Problems of the Singing Program

The Teacher and the Child

The first consideration in creating an atmosphere conducive to singing is physical. The children should be made as comfortable and relaxed as possible. A teacher must help them to forget themselves and come to common focus. If a group is cold and formal on first meeting they must be released through laughter or through participation in an enjoyable experience. This might be achieved through singing and dramatizing some humorous songs. It should be borne in mind, however, that these are only devices for breaking down formality and should be gradually replaced by fine, aesthetic and emotional experiences. Unless there is progress the group interest is lost.

Many children who fail to learn to sing in tune do so because they have not been inspired and developed through skillful teaching. Their inability is often the result of inattention and inexperience. Children learn by doing. Hence they learn to sing by singing. Producing a pleasing tone is a satisfying experience for a child and improvement of tone quality should be an aspiration throughout the music training period.

The Voice

The human voice is the only natural instrument and should be given the same care as given to any other instrument.

Quality

Attention must be given to the tone quality of the child's voice. One of the most important factors in the elementary music teaching is to help the child use his singing voice so that it will produce tone as lovely and as true as possible. The teacher should at all times use the best tone possible in her singing, being careful to get the pitch within the range of the child's voice.

Music authorities describe the child tone as "light," easily and freely produced with high tone-range rather than low; and soft, rather than loud.

The quality and range of song should be especially favorable to the production of the mellow, musical head tone. Those who cannot reach the highest tones should go only as far as they can sing with ease. Avoid a shouting tone, the playground voice. Small children sometimes mistakingly, use a chanting or speak-

ing quality rather than a sustained singing tone. To counteract this have them sing sustaining types of songs such as lullabies.

Most songs call for a tender, beautiful, floating tone. However, there are songs such as: marching songs, singing games, stirring patriotic songs that require buoyant, dynamic tones. This does not mean shouting. The teacher should cultivate within the child a strong impulse to express the spirit and feeling of the song. With expression as the means, the teacher should work for good vowel formation, careful treatment of consonants and diphthongs, diaphragmatic breathing and support of tone. For all practical purposes the reference to the physiological should be minimized or eliminated entirely.

Monotones and Uncertain Singers

Three types of singers are usually found in the average group.

Those who can sing a melody
Those who can follow the melody but do not sing accurately - uncertain singer
Those who seem to be unable to sing even a single tone correctly, usually termed non-singer or monotone

Music educators of today are prone to regard the "monotone" as not a very serious problem because of the small number of children in this group. A child should never be considered a monotone if he can produce tones of more than one "pitch."

All schools, however, have the problem of the uncertain singer and it is a problem that must be dealt with. Many children are not able to sing on the pitch of a given song. These children may be called uncertain singers. If these children are neglected they will continue to be uncertain singers, but with skill, care, and patience on the part of the teacher, these same children will learn to sing well and enjoy singing with the group. Only in active participation does a child develop real and permanent appreciation for and ability in music.

No child should ever feel he is not wanted in the group. He must be made to feel that he can contribute something to its development.

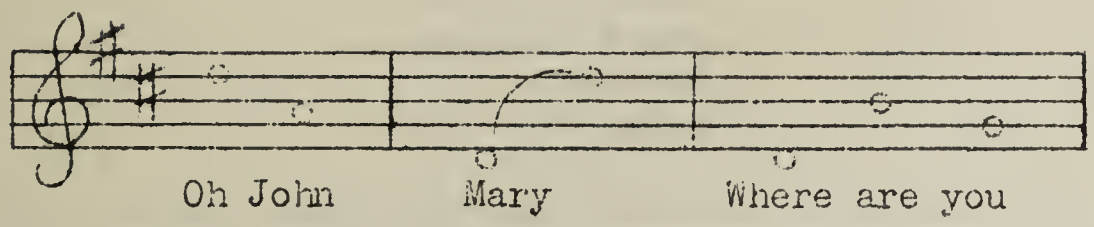
The uncertain singers are often the most enthusiastic and should be given a place next to the teacher or by some of the better singers in the class. They may be singing out of tune because the voice is lower in pitch, or perhaps, through lack of attention or of proper direction at home. Much time can be saved if the teacher will find where the voice is placed, make this tone the beginning and proceed from there, rather than try to match the "teacher tone." It may be well to occasionally let the class sing on the pitch of the uncertain singers. If the children sing songs and play games with the whole body, the voice cannot help but "come out." Although a great many of these children will not be solo singers, all will be able to sing in a group and get great enjoyment from this experience.

A great many devices may be used to help bring the voice of the uncertain singer to a given pitch. Begin with the tone the child gives and strive to extend the voice range higher or lower as the individual case may require. Use the hand or mark on the blackboard (let child also) to indicate high or low.

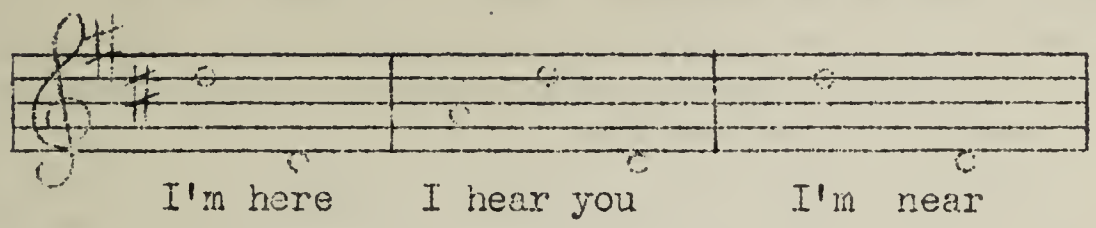
Some of the best helps of these are imitating trains, bells, other sounds heard in nature, simple calls, calls of animals, calls and answers from the teacher or the child (teacher must be sure calls are within the understanding of the child.)

A few examples are given below:

Teacher



Child



Changing Voice

Only a very small percentage of voices change during the elementary school period. During this period of development they may be given work in music history and appreciation. Much listening can be done to stimulate interest in music.

They should be encouraged to sing with the tones they have which are usually between middle C and G below or an octave lower than the rest of the group. They must be made to feel that they can contribute something of value to the music class.

Use the predominate word from any song and sing a bass part to the melody.

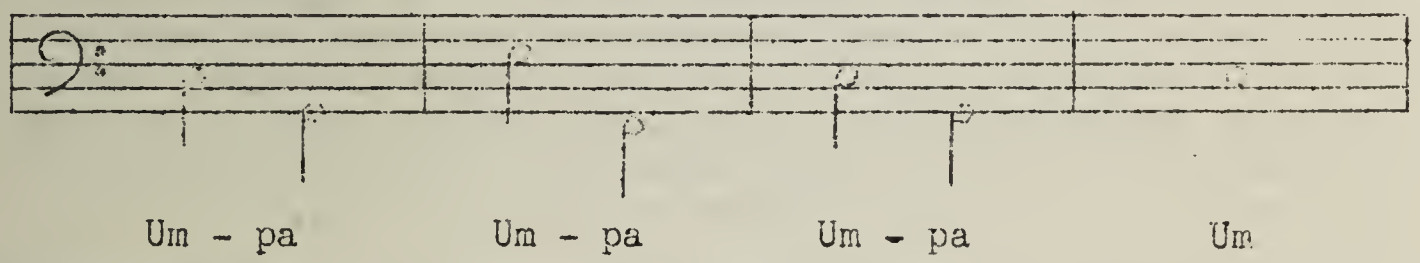


Illustration:

Musical Experience

Grades 3 and 4

At the beginning of the year many of the pupils were self-conscious about using their voices and also their bodies in any musical activity. With several children this was caused by their parents telling them outright they were monotones, while others had no desire to sing and felt they could not.

Through observation it was found that some of the children could not sing because they had not learned to listen accurately. The teacher had the children begin by using imitation calls or phrases chanted on one high tone, such as playing train with too-too, sang as do-do-do (high do). Then they used chants that involved octaves, starting on a high pitch, hello--high do, low do. They played games in which John would call to Mary across the room--

John: Ma--ry (octaves)
Mary: Wh--at
John: Come here.
Mary: What for?
John: To play.
Mary: All--right.

The children loved this when they played it as a game and gradually lost their shyness. One day Carol asked if she might use a different phrase when she called to Mary. It wasn't long before the children were sending messages to one another in phrases keeping tones matched.

If a child could not match the teacher's tone she let him sing any tone he could and the teacher matched his tone. She found some of the children would sing only low notes. In this case she had good results by working up from the child's tone, using phrases such as: up we go--do--mi--so, throw the ball--so--do. Again some children were using only the high notes so she worked down with: who are you? so--mi--do. They played cuckoo clock with cuck--oo--so--mi, and so forth.

One day as the children were matching tones the teacher slowly drew lines on the board, starting from the bottom and going upward. Dan happened to be trying to match high notes. He had never been very successful before, but this day he did rather well. She praised him. He said, "Well teacher, when you made those lines on the board going up, it helped me make my voice go up." The next time Dan sang he asked the teacher to make lines so he could follow them up with his voice. It was very helpful to some of the other children also. Joan said, "It helps me to sing the high notes when I raise my hands as high as I can reach as we do when we sing "Pigeons."

This method of giving individual help at the beginning of each period brought successful results, yet the children didn't feel that they were being singled out for special help.

In the beginning the teacher thought she had several monotones, but she found absolute monotones are very rare. Those she thought might be monotones, when taught to listen more consciously, matched tones perfectly. The pitch pipe or piano was always used for tuning up.

Criteria for Selecting Songs in Relation to the Sequence of Learning

For convenience we may roughly divide the elementary school into three levels of maturity, so as to more easily make specific suggestions. Of course there are overlappings in every school, and the teacher must make her own separations. In general, however, the divisions are first level, kindergarten, grades 1-2; second level, grades 3-4; and third level, grades 5-6. Suggestions for each level presupposes experience with materials taken up on the preceding level.

Criteria for selecting songs for first level

Songs should be on the child's level of ability, expressing his everyday experiences, interests and feelings, and within the child's voice range. The

songs should be simple and fairly brief, having few verses and only one central idea. That idea should be concrete, and the words expressing it should be easy for the child to understand. Example: Hippity Hop to the Barber Shop.[1]

Children like themes that have relationship to themselves. Therefore, songs with "I", "me", and "mine" as the subject; my daddy, my kitty, my dress, my dog, are happy choices. The words should be simple and the content related to activities at home, at school and at play: My Little Pony; My Shadow; Bow,Wow,Wow; and Come My Little Master. Children do not comment on life; they get into it and live it; they are constantly trying to realize their environment by physical contact and songs that express genuine childlike emotion should be sought. Environmental sounds which are most familiar and appealing to children should be used. Among these may be animal sounds, bird sounds, and transportation sounds.

Sound effects in songs - bells, whistles, and tinkling sounds increase interest.

Songs encouraging physical action are favorites, for children like to clap hands, stamp feet, and move about: Pat-A-Cake,[2] Brother Come and Dance With Me.[2] Also songs telling a brief story, which have possibilities for dramatization, are well liked: Baa Baa Black Sheep,[3] Jack Horner,[4] Three Little Kittens.[5] As a rule songs should have only one rhythmic pattern, and generally little children find the sweeping gliding rhythms most natural to their unrestrained manner of self expression. Examples: Rockaby Baby, Brahms Waltzes. The familiar nursery rhymes are good to begin with because they are close to natural experiences. The most familiar tune settings should always be taught.

In presenting art songs it should be remembered that few are suitable for little children, excepting those specially designed for them: One, Two, Three; Tic-a-tac-a-tee, by Reinecke; The Little Sandman, Brahms. Also it is best when giving an oratorio or opera song to present only the central theme, rather than trying to teach the whole thing. Examples: two lines of How Lovely are the Messengers, three lines of Lovely Appear, both by Mendelssohn.

Criteria for Selecting Songs on the Second Level

The second level brings a deepening maturity and increase in comprehension on the part of the child. Students can discriminate and name what they have done, and they become even more imaginative and emotional. Since this is the case, songs with larger concepts, from verbal, vocal, and rhythmical standpoints, may be presented. Songs for more complex dramatization may be given, such as Where Oh Where Is Sweet Little Nellie and Oh No John.[6]

Songs may contain more ideas, and more complex ideas. Children are highly amused by songs of American folk humor, such as Billy Boy,[7] and O Susanna.[8]

The fourth grade is a good time to present many new types of materials - rounds and canons, art songs, spirituals, and other more complex music. Pattern songs which contain a certain simple tonal group, and rhythmic patterns useful in developing a readiness for music reading may be used.

[1]Songs for the Nursery School - Page 78
[2]Songs Children Sing - Pages 36, 48
[3]Songs for the Nursery School - Page 74
[4]Songs Children Sing - Page 7
[5]Songs Children Sing - Page 77
[6]The Silver Book of Songs - Page 72
[7]Songs Children Sing - Page 71
[8]Songs Children Like - Page 17

Criteria for Selection of Songs on the Third Level

The third level is marked by assertion of intellectual powers, as well as mere physical activity and exploration. It must be remembered, however, that fifth and sixth graders are still children, and still like the same things as always. Rote songs, and folk and art songs should be continued throughout the elementary grades, and songs for festivals and special occasions should be stressed. Vocal, verbal, and rhythmic patterns may be further extended, and simple two part songs, depending on the maturity of the student, may be introduced. It would be well to mention a few general considerations for the teacher planning her music presentation. First, a teacher should use care in selecting music to see that it will be pleasant and worthwhile for her class and for herself as well, since no experience is worthwhile which is one-sided. Above all, the teacher must not fail to be stimulating. Boys and girls insist on growing, and the teacher must either aid in this growth or make way for it. There are times when the desire to sing current song hits arises. Sometimes a teacher, beginning in a difficult situation, can use popular music as a starting point, but she must take care that her activities lead from there to higher ground. If the music offering is varied and satisfying this problem will take care of itself. With so much to learn about music, most students can be helped to see the folly of spending time on something which they will pick up for themselves. However, there is popular music, particularly in the musical comedy field, which is not unworthy of school time. When a class is trying to decide whether to spend time on a current hit, some of the following questions might help to guide the discussion: Has the song already given evidence of lasting? Is the subject taken up in the song worthwhile, or is it vulgar and common? Would parents approve of spending school time and tax money to learn the song?

Song Repertoire[1]

In a well-rounded school repertoire there should be a generous number of folk songs of all sorts. America over the years has collected a great number, covering a wide range of subjects - mountain ballads, cowboy songs, and pioneer music. The following lists may give help in selecting American folk songs:

Foster Songs

Swanee River
Kentucky Home
Old Black Joe
Massa's in the Cold, Cold Ground
O Suzannah
Ring, Ring the Banjo
Camptown Races
Glendy Burke
Jeannie With the Light Brown Hair
Beautiful Dreamer

Mountain Songs

Billy Boy
Old Zip Coon
Arkansas Traveler
Barnyard Song
Here Rattler Here
Down in the Valley

[1]These are best suited to second and third level.

Cowboy Songs

Home on the Range
I'm Going to Leave Old Texas Now
Chisholm Trail
Night Herding Song
Get Along Little Dogies
Green Grow the Lilacs

Also there are many beautiful and entertaining songs from foreign countries, which might profitably be included.

Suggestive List

Santa Lucia
O Sole Mio
Mariannina
Funiculi Funicula
Carmen Carmela
Cielito Lindo
Dark Eyes
Volga Boat Song
All Through the Night
Lavender's Blue
O Dear, What Can the Matter Be
Oranges and Lemons
There was a Little Maiden
Bridge of Avignon

Religious aspirations are so beautiful and fine that they should have a place in the repertoire. Each community has its favorites, and the teacher should be guided in his selection by these preferences. If religious prejudices exist, the proper attitude can be built by telling the contributions of the various religious groups to our culture, and teaching great hymns of the different faiths. Some sacred songs have universal appeal, such as Battle Hymn of the Republic, Thanksgiving Prayer, Now the Day is Over, and the Hebrew "Song of Hope." Also Negro spirituals, the great expressions of the sorrows and desires of an oppressed people, can profitably be studied. A nucleus might include:

Swing Low, Sweet Chariot
Steal Away to Jesus
There's a Little Wheel a Turnin' in My Heart
Go Down, Moses
Jacob's Ladder
Deep River
The City Called Heaven

Art songs and songs from oratorio and opera are appealing to children of elementary age, if carefully selected and presented. Such art songs as Schubert's Hark Hark the Lark and Hedgeroses, Schumann's Thou Art Like a Lovely Flower, and the little songs of Brahms, Reinecke, and Roentgen are good materials.

Children enjoy singing Christmas carols. Special favorites are Silent Night, and O Little Town of Bethlehem, and the Santa Claus songs. Don't attempt to sing parts - most boys and girls would rather sing the melody with which they are familiar.

Lullabies are most enjoyable, particularly for little girls. The following may be suggested:

Lullaby, Brahms
Little Sandman, Brahms
Sleep, O My Little One, Sleep, Mozart
Guardian Angels, Schumann
Cradle Song, Schubert
Golden Slumber
Sleep Baby Sleep
Rockaby Baby
Sweet and Low
Bylow Baby Bunting

The beauty of simplicity is coming to be more widely appreciated in music, and in music publications. A teacher should never aim at presenting complex, showy music, as it will be appreciated neither by students nor parents.

Suggestions for a Cumulative Song List[1]

(From which to make selections for classroom, assembly, and community use)

The categories and titles here listed are by no means final or exclusive. They are given, as the heading implies, merely as suggestions in connection with the universal singing project that is basic in the wartime program.

(Good for either second or third level)

Songs that are physically stimulating and which arouse, therefore, a strong emotional response:

Anchors Aweigh
Army Air Corps, The
Battle Hymn of the Republic
Caissons Go Rolling Along, The
Marines' Hymn, The
Over There
Stout Hearted Men
There's Something About a Soldier
When Johnny Comes Marching Home

Songs with the sense of fun and vigorous, salty humor characteristic of a young and vigorous people:

Billy Boy
Camptown Races
Cindy
Glendy Burke, The
Jingle Bells
Oh Susanna
Old Dan Tucker
She'll Be Comin' 'round the Mountain
Turkey in the Straw
Yankee Doodle
*Yankee Doodle Dandy

[1]Used with the permission of The Music Educators National Conference, 64 East Jackson Boulevard, Chicago. Additional copies 5¢

Simple, heartwarming songs of love and longing--emotions which are shared by young and old, high and low, regardless of race, color, or creed:

Carry Me Back to Old Virginy
Deep River
Home on the Range
Home Road, The (Carpenter)
Home, Sweet Home
Keep the Home Fires Burning
Long, Long Trail, The
My Old Kentucky Home
Old Folks at Home

Songs of loyalty to our country, tributes testifying to our confidence and devotion:

America
America (Bloch)
America, the Beautiful
American Hymn (Speed Our Republic)
*America, My Own (Cain)
Columbia, the Gem of the Ocean
God Bless America
Hail Columbia

Songs asserting courage upheld by the strength of united purpose:

God of Our Fathers
*Hail, Land of Freedom (Turner)
*Land of Our Birth (Lowell Mason-Kipling)
Onward Christian Soldiers
Song of Freedom
Star-Spangled Banner, The
*This Is My Country

Songs attesting man's persistent faith in the ideals of human worth and the right to freedom:

Chester (Early American, by Billings)
Faith of Our Fathers
Go Down Moses (Negro spiritual)
Netherlands Hymn
On, Thou Soul (Slavic)
Song of Hope (Hebrew)

Songs expressing the serenity and peace that come from confident faith in things of the spirit:

*Brother James' Air (The Lord Is My Shepherd)
Faith of Our Fathers
*Lord's Prayer, The (Malotte)
Mighty Fortress, A
Now Thank We All Our God
Now the Day Is Over
O God, Beneath Thy Guiding Hand
O God, Our Help in Ages Past

Songs marked with an asterisk (*), unlike the others listed, will not be found in the usual community song collections. These are in octavo form and are suggested as typical of the kind of material to use where special choral and instrumental groups collaborate with general or community group singing.

Songs that convey the stability and sense of belonging that derive from the sheltering, protective quality of family affections.

All Through the Night
At the Gates of Heaven
Golden Slumbers
Lullaby (Brahms)
Sleep and Rest (Mozart)
Sweet and Low

Songs that promote friendliness among a group of people through their sharing the delight of singing beautiful melodies together.

A Cuba (Cuban)
Beautiful Dreamer (U. S.)
Carmela (Mexican)
Drink to Me Only (English)
La Golondrina (Mexican)
I Dream of Jeanie (U. S.)
Londonderry Air (Irish)
La paloma azul or Cielito linda (Mexican)
Rose of Tralee, The (Irish)
Santa Lucia (Italian)
Scarlet Sarafan (Russian)

Popular songs, i.e., songs of the people, because of common acceptance.

Bicycle Built for Two
East Side, West Side
Irish Eyes Are Smiling
I Want a Girl
Let Me Call You Sweetheart
(and appropriate current favorites)

Techniques in Teaching

Rote Singing

A rote song is one that is learned by imitation, through hearing it sung. This method is used almost entirely on the first level (kindergarten, first and second grades) in order to provide a rich foundation for the development of ability in note reading. The artistic singing of rote songs, however, will continue, throughout the musical experience of the individual even into adult life.

There is no one "best" method for presenting a rote song. The presentation will vary with the song or the occasion. It is important, however, that the teacher be thoroughly familiar with each song she teaches so that it may be presented correctly without the use of a book. Good teaching by rote is dependent upon the giving of a good pattern. The teacher, in presenting the song, should be happy, radiating pleasure in the song and in the singing. She should create an atmosphere for the song. If possible, teach it when it has a definite relation to some live situation which has particular interest for the children.

A carefully planned lesson usually results in a successful presentation.

Some Methods Successfully Used Are:

The new song to be learned should be sung by the teacher (or a record played) a sufficient number of times to make it very familiar before having the children try to sing it. Some music series suggest the teacher wait until the following day before having the children "learn" the song. "If some of the children spontaneously sing along with the teacher, it is to be welcomed, but no attempt should be made to have all the children sing the song until unconscious assimilation by them has proceeded for a day or two." [1]

Have the children sing with the teacher without the use of books for words. This may be done in one of two ways. The teacher may present all of a brief song at once or she may present a longer song in parts. If the latter method is used it is best to present enough at one time to make a meaningful thought for children rather than to break the song into meaningless, choppy phrases.

Have the children sing with the teacher with books in their hands to assure a degree of skill in reading words.

Introduce the song by use of the piano.

Invite another person or group to come in and sing the song for the children. (See section on Choirs and Choruses)

Present the song as a musical game.

Other suggestions may be found in any of the music series listed in the bibliography.

Some art songs taught by rote are too difficult for very young children. They should never be taught laboriously. Use the simple themes from art songs in the lower grades then when they meet the entire song later it will be a familiar friend. Among such songs are Brahm's Lullaby; Schubert's Hark, Hark, the Lark; Schumann's Thou Art Like a Lovely Flower; and Tosti's Serenata.

Christmas carols are learned by rote and are universally loved for the familiarity of their melodies. They should not be used for part singing in the elementary grades. The tunes are endearing in themselves and lend themselves better to unison singing.

The singing of all songs should be an unforgettable and joyous experience. Fine voice quality and beautiful rendition of songs should be our standard rather than a quantitative measure of accomplishment - such as any given number of rote songs to be learned in a school term.

Notation

"Teaching musical notation is no substitute for teaching music." [2]

The study of notation should not be introduced until enough experience in music has been had by the learner to give a background of understanding. Notation as a tool in music is comparable to the multiplication tables in arithmetic and grammar in English. It is a means to an end, a tool to open larger and richer avenues of music experience and not the ultimate goal to be achieved.

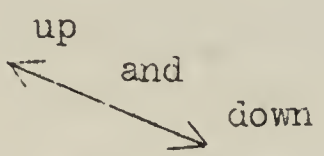
[1] The Singing School - Dykema et. al.
[2] Problems in Public School Music - Jacob Kwalwasser

Just as the child must show a readiness before dealing with the symbols of language so should he be ready for reading music before a study of notation is attempted. This readiness does not manifest itself definitely in any grade or at any specific age level. There has been a tendency to introduce notation too early. This may cause the child to lose interest and hinder rather than help him. The object in teaching notation is not to push the child into music but to remove obstacles from his path. Too often we try to "grow children up" before they are ready. There is a danger of over-teaching. A skillful teacher can do much to develop a "notation readiness" in children and to make of notation a fascinating new field to explore. Children enjoy the mastery of new skills if good attitudes have been established and interest aroused.

In notation as in other areas of experience, sequence is a cumulative thing. It cannot be bounded by grade levels but should be a sequence of understandings. Our lead is to find what the child can do now and what he will be ready to do next. If we start where the child is we have begun right, but if we leave him there we have failed. We must move upward and onward. We have been to anxious to "get there" and have paid little attention to the process of "getting." What we may teach will affect the child only to the degree that he is ready for it. "Cut the cloth to fit the child - not the child to fit the cloth." The following suggestions are guides only, the best help regarding notation will be found in any of the Music Series listed in the Bibliography.

First Level (kindergarten, first and second grades)

A rich singing program is necessary to prepare children for reading music. It is suggested that no formal note reading be given at this level. Children's voices are only partially under control and they are still somewhat uncertain as to their ability to carry the melody vocally. Probably the only part of notation to be used at this level is taught through "raw" directions - up and down.



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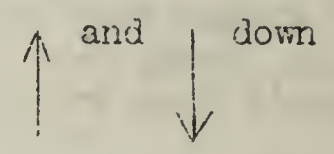


This can also be illustrated on the blackboard or with motion of the hand as:

<u>up</u> <u>high</u>

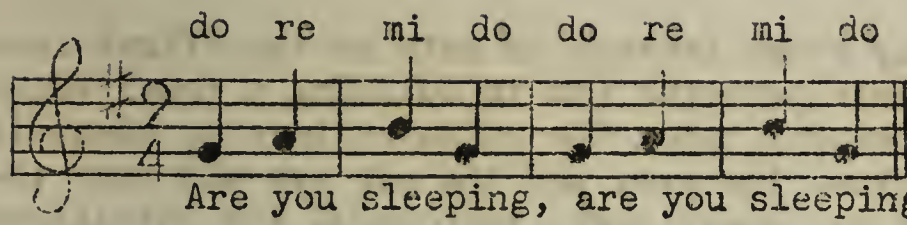
<u>down</u> <u>low</u>

The teacher sings two words of different pitch, the children tell which is higher and which is lower. Compare high and low tones on the piano.

Toward the latter part of "level one" rote songs designated as "pattern" songs which may have been taught may be used for the purpose of developing a tonal vocabulary. Many songs may be taught using the "scale line" and "chord line" progressions. Some suggestions of parts of songs showing "scale line" and "chord line" are given below:

SCALE LINE SONGS

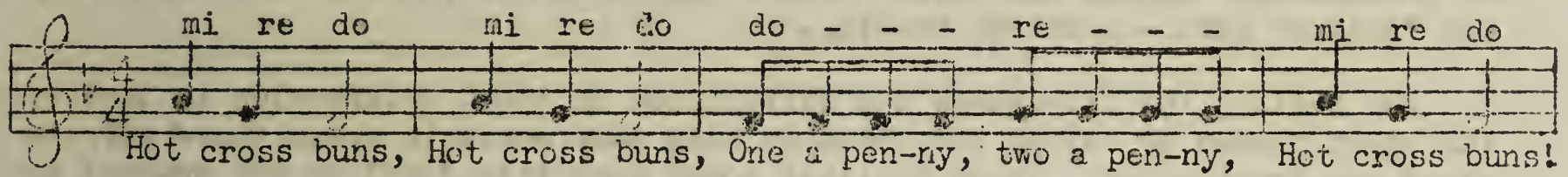
Are You Sleeping



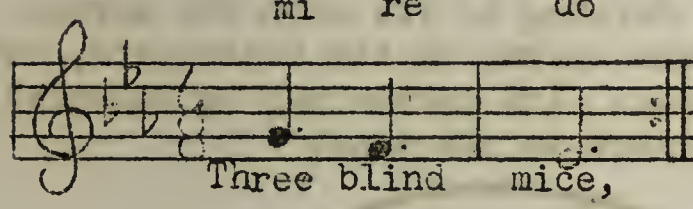
Lovely Evening

Golden Book (Hall-McCreary)

Hot Cross Buns

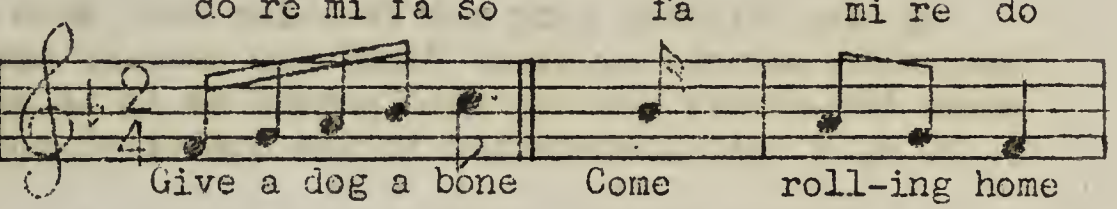


Three Blind Mice



Golden Book

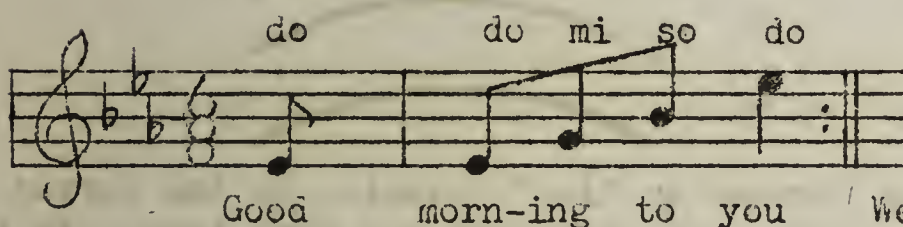
This Old Man



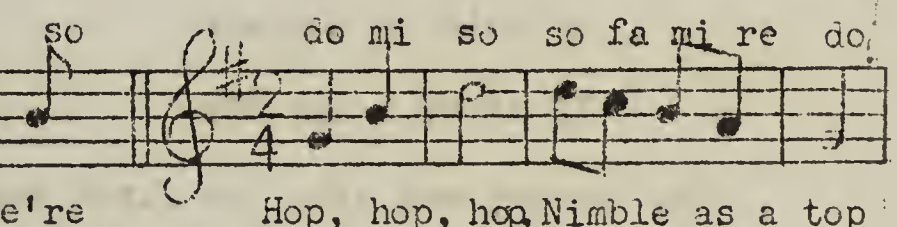
Songs Children Like - A.C.E.

CHORD LINE SONGS

Good Morning to You

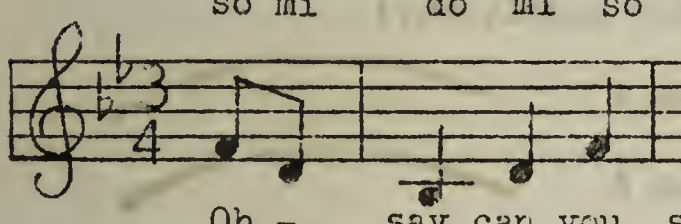


Hop, Hop, Hop!

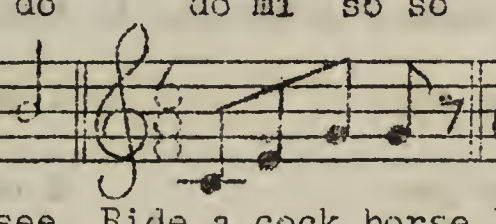


Golden Book

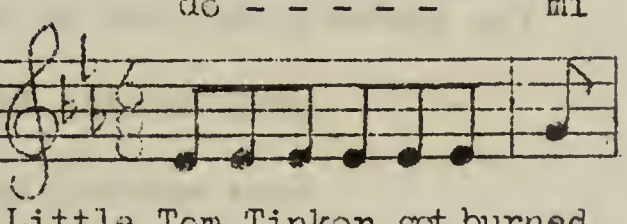
Star Spangled Banner



Ride A Cock Horse



Little Tom Tinker



Golden Book

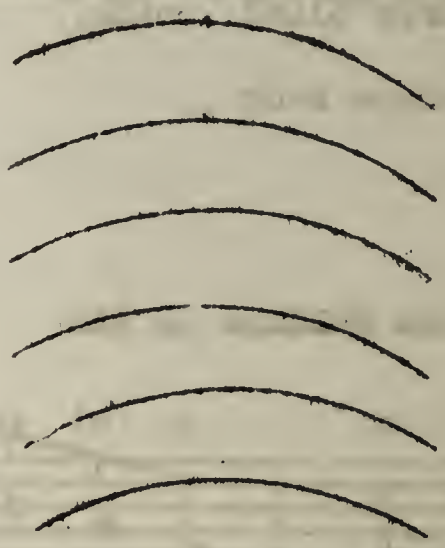
Follow nature in developing notation using visual concepts to strengthen the sound concept. For further suggestions see notation material in basic music series.

Second Level (third and fourth grades)

The children's experience with many songs learned by rote on the "first level" will help in the introduction of rhythmic patterns and in building a tonal vocabulary. Music reading should be attempted only when the children have an adequate tonal and rhythmic foundation. The voice, the eye, and the ear are all very important in learning to read music. In all music work, purposeful and intelligent listening must be developed if children are to progress - to move to higher levels of attainment. Unless the child "hears" the different pitches he is not ready for the "seeing" part - notation reading.

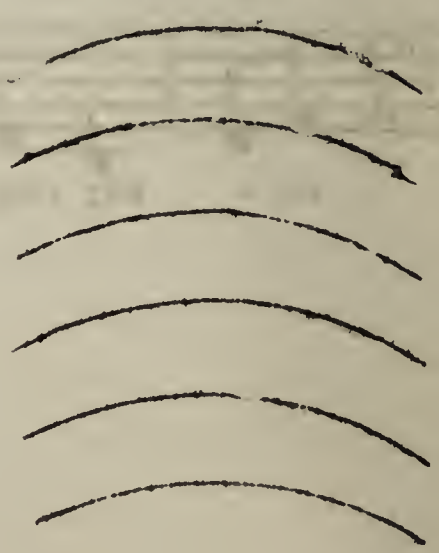
The feeling for likenesses and differences in tonal progression is developed and strengthened by having the children sing many songs in which these effects stand out prominently. These familiar songs sung with "loo" or any neutral syllable help the children to develop ability to recognize identical and different phrases. An example of developing a feeling for phrase line is given here:

As the children sing the familiar song Good Morning to You with the words, then with neutral syllable "loo" the teacher draws curves on the blackboard, one under the other, one for each phrase as it is sung. The curves may be numbered 1, 2, 3, 4, etc., according to the number of phrases in the song.



Good morning to you	1
Good morning to you	2
We're all in our places	3
With bright smiling faces	4
Oh this is the way	5
To start a new day	6

The teacher may sing the first two phrases on "loo" pointing to the curves as she sings. The class will discover these two phrases have the same tune. In the same way the class discovers the third phrase is different from the first and second, and that the fourth is like the third. In the same way they discover the fifth phrase is like the first and the sixth is unlike any of them. The teacher may then point to any curve and the class may sing the melody for it; the teacher sings one phrase with "loo" and the class finds the correct curve for the phrasing. The phrases may then be marked according to their similarity:



Good morning to you	1 or A
Good morning to you	1 or A
We're all in our places	2 or B
With bright smiling faces	2 or B
Oh this is the way	1 or A
To start a new day	3 or C

The children discover, through listening, the phrase repetitions and melody lines of the song. They note that the song starts low and moves upward; that it ends on a low tone. The procedure may be varied in a number of ways by having alternate rows sing the phrases or by having individuals sing them. The teacher may point to the phrase on the board or have different children do so. The children may make the picture of the song on the board showing the direction of the tune by using one line for each note sung, as follows:

you way

to the

ing is

Good morn Oh this

This may later be followed by placing the song on the board with the notes and like procedure may be used.

Emphasis is now given to simple tonal patterns repeated again and again until they become so easily recognized that the children can find and interpret them without the aid from the teacher. The musical vocabulary, at first limited to a few tonal patterns, must be built slowly and extended only after the initial patterns have been thoroughly associated with the sounds, sounds now repeated by meaningful symbols.

Many combinations and variations of ascending and descending scale lines and chord lines may be given so that children may discover likenesses and differences. Sufficient experience in observing familiar songs notated on the blackboard will help the transition from rote to note.

There is considerable difference of opinion among music educators as to the relative values, for developing sight-reading powers, of using neutral syllables such as - M, loo, ah; the scale names, do, re, mi, etc.; or the numbers, 1, 2, 3; a, b, c, d. The teacher should use the one she thinks best or the one given in the particular Music Series she is following. (For detailed help in notation study chapter on notation given in any one of the Series listed in the Bibliography)

Third Level (fifth and sixth grades)

By the time children have reached this level they should have acquired a reasonable amount of ability in reading notated songs in the common keys and with simple rhythms. The objective of this level on notation is to increase the child's ability to understand, and be able to read from notation, more varied rhythmic and melodic patterns, thus extending the musical experience of the child.

Toward the end of this level some part singing may be introduced. But we should never attempt complex things until the children have mastered the simple things in unison.

Part Singing

Part singing in the third level of the elementary school (fifth and sixth grades) would depend entirely upon the degree of skill in producing pure tones and following melody lines acquired on preceding levels. The readiness of children for part singing must be ascertained by the teacher in her group. Some chil-

dren may be able to sing harmoniously in parts at this level while others will not Again the skill should not be forced, only developed when circumstances are right.

The simplest form of part singing for children is the round. If many rounds are taught as unison songs in the first and second levels it should not be too difficult to sing them in two or possibly three parts in the third level.

The choral type of harmony with a second part a third below the melody line is more difficult and requires a greater sensitivity to harmony. It is generally wiser to postpone this type of part singing beyond the sixth grade level except in rare cases where singing skill would warrant its use.

There is whole-hearted response to part singing only when children's voices are physiologically ready, when there are natural altos and baritones.

Choirs and Choruses

One of the outstanding values to be gained from singing is the feeling of unity that permeates a group singing together. This socializing factor is especially important in the classroom. Therefore, we tend to defeat our purpose if we break up this unity by establishing choirs and choruses on the elementary school level. Naturally we do have gifted children and they should be charged with extra responsibility because of the talent they have. An opportunity may arise for these children to assist another class of younger children in learning a new rote song. At times they may assist the teacher in singing problems within the group. Opportunities can be made to utilize the talents of these children without unduly exploiting them. Choir and chorus work is better suited for students above the elementary school level.

Use of Instrumental Aids in Singing

Pitch Pipe

While the spontaniety and joy of singing should not be hampered by mechanics, it is important that songs be pitched high enough that children will use and develop the light flute-like quality of the head tones. Care must be used in pitching children's singing within the range where they can sing easily and without strain. Unless a teacher has a natural ability to sound accurate pitch it would be wise to make use of the pitch pipe. It is a rather common fault of adults to pitch songs in a lower range than children naturally sing. This is especially true when the fatigue factor enters in. If children customarily sing on correct pitch there will be no difficulty encountered when the piano accompaniment is occasionally used.

In the case of children who have low pitched voices or the uncertain singers who cannot raise their voices to the true pitch, there should be occasions when the entire group will sing on the lower pitch of these individuals.

Piano

Although it is neither necessary nor desirable to make regular use of the piano accompaniments for children's singing, the piano does have a place in the singing program. A light piano accompaniment will often add to the artistic effect. However, there is a growing tendency to delay the use of the accompaniment as long as possible; it should be subordinate to the singing. This is especially true in the lower levels of the elementary school. Small children do not listen to the piano when they sing. They are conscious only of themselves. But

the singing experiences of older children can be greatly enriched by a beautiful piano accompaniment. This is especially true of the art songs of which the piano melody is an integral part.

Phonograph

While the phonograph is very essential in the fields of rhythm and listening it also has a definite place in the singing program. It is of value in presenting a rote song, as a pattern to aid in perfection of a troublesome melodic sequence, to aid in establishing the mood for a song, and in fixing the ear-eye relationship in development of notation. For example, a notation pattern may be placed upon the blackboard, a recording of the pattern played on the phonograph, and the children follow the visual pattern while hearing the corresponding tonal pattern.

Time Allotment of Singing in the Daily Program

Too often the program of the elementary school music is "worked in" at odd hours when there is an opportunity for it and has not held a position of equal importance with other areas of experience. The claim is made that all of the experience areas are integrated to the point that music growth is taken care of in the natural development of daily activities. If real progress is to be made, music should have a definite time in the day's work. It is important, however, that this be flexible and that we are willing to put aside our own well-laid plan for the moment if it does not fit into the mood of the children.

There are too many influencing factors, varying too widely in the various districts to make it advisable to make a definite statement regarding time allotments. Districts, schools, and individual teachers will of necessity study their own problem in this respect and, keeping in mind the importance of music and singing in the well-rounded development of the child, set their own schedules to fit their needs.

Criteria for Evaluating Experiences

The mark of aesthetic experience is that you join in it whole-heartedly - complete absorption in what you are doing.

Every good music lesson ought to be a lesson for the ears, making them acute to intonation and quality.

What children consider music and what adults feel to be music are sometimes quite different. To judge children's music by our standards or to force young children to adult standards will create misunderstanding and a gulf between the child and the adult.

Bibliography

Teacher Material

Dykema et. al. - Our First Music - C. C. Birchard and Company. A complete book for teachers. Valuable for supplying teachers with many songs and techniques, as well as material for listening and rhythm groups. Highly recommended.

Perham, Beatrice - Growing Up With Music - Neil A. Kjos Music Company, Chicago, 1938. Discusses new trends in education which require new materials to meet demands. This is planned to help meet new needs in music.

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Pitts, Lilla Belle - Music Curriculum in a Changing World - Silver Burdett Company, Chicago. The love of music is deeply rooted in all of us. Music is an important factor in developing and guiding the effective life of our young people.

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Wright and Fischer - Elementary Music Education.

Pupil Material

Beattie, John - The American Singer Series Book II - American Book Company, San Francisco. Especially good for notation. Second level.

Beattie - New Blue Book of Favorite Songs - Hall and McCreary Company, Chicago. All levels.

Clark, Kenneth S. - Everybody Sing Book - Revised Edition for Home, School, and Community - Paull Pioneer Music Company, New York. All levels. 25¢

Glenn, et. al. - Songs of Many Lands - The World of Music Series - Ginn and Company. All levels.

Glenn, et. al. - Singing Voices - The World of Music Series - Ginn and Company, San Francisco. Third level.

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McConathy, et. al. - New Music Horizons Book I - Silver Burdett Company, San Francisco. First level.

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Zanzig, Augustus D. - Singing America - C. C. Birchard and Company, Boston, Massachusetts.

American Songs for American Children - Music Educators National Conference, at the 1944 Biennial Meeting, St. Louis, Missouri.

Merry Music - Singing School Series - C. C. Birchard and Company, Boston, Massachusetts. Advanced second level.

Musical Adventures - First level.

Our First Music - Singing School Series - C. C. Birchard and Company, Boston, Massachusetts. First level.

Our Land of Song - Singing School Series - C. C. Birchard and Company, Boston, Massachusetts. Advanced third level. No music reading sequence.

Our Songs - Singing School Series - C. C. Birchard and Company, Boston, Massachusetts. Second level.

Singing All the Way (Nursery Rhymes and Games - 50¢) - Paull Pioneer Music Company, New York. First level.

Songs Children Like - Bulletin of the Association for Childhood Education, 1201 Sixteenth Street N. W., Washington, D. C. All levels. 20¢

Twice 55 - New Brown Book - C. C. Birchard and Company, Boston, Massachusetts. All levels. 25¢

We Sing - Singing School Series - C. C. Birchard and Company, Boston, Massachusetts. Third level.

Book Series Recommended for Use

American Book Company, Chicago
Foresman: Songs and Pictures Series

Birchard and Company, Boston
Singing School Series

Ginn and Company, San Francisco
Glenn et. al.: The World of Music Series

Silver Burdett and Company, San Francisco
McConathy et. al.: New Music Horizons Series

RHYTHM

Rhythm is the essence of life. So important is it in the life of the child that it furnishes a natural approach to any further music study. Through rhythm we take the original innate interests and transfer them into a genuine love for participation in music experiences.

How to Get Children to Respond to and Retain Spontaneity in Rhythm

Teacher Preparation and Enthusiasm

It is the responsibility of every teacher to establish a happy atmosphere and draw out and develop the natural rhythmic tendencies of her students. This entails a deep love and sympathetic understanding of her children. Illustrative material will be very valuable. This may include such things as:

Stories
Mounted pictures such as a picture of a grandfather clock to compare with the school clock, and the small watch would be helpful when teaching the song "Clocks" [1]
Real objects such as: musical instruments, animals - the movements of dogs, chickens; bunnies can be observed and imitated.

Ease and Relaxation in Teacher and Students

Rhythm is a basic release of both mental and physical tension. Teachers must recognize that the important instrument of rhythm is the human body, and the use of the body is a basic approach to other instruments of rhythm.

Such songs as Oh Susanna; Hickory, Dickory Dock; and Three Blind Mice will automatically cause the children to begin such movements as clapping, swaying, nodding, and tapping. These movements will carry over to the entire group. The initial experience of any group can be made heart-warming and congenial through simple rhythmic expression such as: game songs, finger plays, dramatizations, and imitations. "Children must rhythm themselves into music."

Feeling of Naturalness in Responses

Participation forms the basis of learning. In a class of rhythmic experience every student should have the right to give outward expression to his inner rhythmic impulses without feeling inhibited by a required teacher-pattern. If the child's expressed pattern does not conform to that of the teacher, she should conform to his pattern and delay the presentation of hers until he is ready for it. For example, if a teacher introduces a running or skipping rhythm and a child walks to it she should change to his walking rhythm. As his experiences grow she should gradually lead him into the recognition of the running and other rythm patterns.

Meaningful and Joyful Experiences in Many Rhythms

Experiences given must be meaningful and meet the natural trends of children. Younger children respond to natural rhythms of their environment such as playing merry-go-round, jumping up and down, imitating animals. As they grow older they are more interested in rhythms of all sorts which resemble team action: sailor chanteys with movement, marching bands, cheering, and leading. Folk dancing is also suited to this age group. Social dancing is better

[1] We Sing - page 37 - C. C. Birchard and Company, Boston. A good song for rhythm work.

suited to children older than the elementary school age although it may be introduced to fifth and sixth grade children. Only the natural interpretative form of the dancing should be used with children of these ages. Enjoyable experiences should provoke needs which become a foundation for music study. We cannot select at random, material for study. It must be varied in content and form, and must permit and encourage varied response. It must be satisfying and make the child feel a desire for further experience, and provide material within the range of comprehension and imagination of the child.

Simplicity of Pattern

A rhythmic experience must be simple enough to be thoroughly mastered and enjoyed. A teacher's attention should be focused constantly on the simple beginnings, proceeding to the more complex only as the child in his natural development can comprehend. A child cannot coordinate all his movements at first. One simple thing at a time, such as clapping, tapping, walking, pulling and pushing, is sufficient until his powers increase.

There are rhythmic opportunities in:

Words: trot, trot, trot
Sentences: Here I go a-walking
A-walking, a-walking
Here I go a-walking
On a sunny day.
I am going a-skipping
A-skipping, a-skipping
I am going a-skipping
For my drink today.
Nature: bees, animals, birds, etc.
Make believe: fairies (light airy movements), giants (slow, deliberate stepping), elves, dwarfs.
Mechanics: airplanes, ships, boats, trains
Many listening experiences

A child needs quieting things as well as stirring physical activity. He cannot respond to a rhythmic pattern if he cannot hear it. He must learn to listen and then listen to learn. Listening to rhythm has been too long neglected. (For furtner information see section on listening)

How to Capitalize on Children's Rhythms

By Being Alert to Possibilities

Locomotor movements: running, walking, hopping, jumping leaping, galloping, etc.
Non-locomotor movements: bending, pushing, falling, swaying, bouncing, pulling, rising, twisting, etc.

Spontaneous rhythmic movements of children which the teacher observes should be carried over into the classroom and developed into music expression. One teacher noticed a child tapping while singing one of their songs. She called attention to the rhythmic pattern the child was making. Other children responded to the natural situation. Out of this simple beginning grew more complex rhythm work.

By Using Natural Responses for Further Growth

Happy environmental situations that lead to rhythmic interpretations are very necessary.

Weather: rain, hail, wind, and snow

We might begin by listening to the rain falling. Children like to imitate the patter of the rain with fingers and feet. Singing rain songs will be a natural follow-up.

Little Raindrop Soldiers[1]
Pitter Patter Falls the Merry Rain

Imitations: bells, trains, automobiles, airplanes, animals.

With the actions combine mechanical sounds such as: drums, large nails, spikes, drumsticks, tambourines, sleigh bells, cow bells, paper on a comb, horseshoes, bowls and water glasses, wood blocks, bugles, notched stick rubbed by a smooth one, also by tapping different articles in the room for differences in pitch and tone qualities.

Play activities: hopscotch, swinging, jumping rope, see-saw.

Adapt words, melodies, songs, and singing games, containing these rhythms to the activities.

Work-play activities: building, rowing, sowing, reaping, lumbering, imitating windmills, blacksmithing, mail carrying, police guarding, bridge building, railroading, mining, plane building and flying, hunting, and fishing.

For example, in blacksmithing we have the clanging of the anvil. Movement may be done by several individuals sounding on different things for different tones.

Finger plays

Songs that use the fingers are: Ten Little Indians,[2] Cows Eat Grass, The Beehive,[3] Here's A Ball for Baby,[3] Shoemaker's Song.[4]

By Directing Activities for Further Development

Dramatization

Nursery rhymes
Stories: Three Bears, Hansel and Gretel, March of the Gnomes
Songs and poems: Use the poem and then using the music sing your poem. Little Orphan Annie is so much fun for singing and rhythm work, also How Do You Like to go Up in the Swing.
Singing games: Looby Loo, London Bridge, Farmer in the Dell, etc.
Work songs: Row, Row, Row Your Boat;[5] Old Man River; Shoemaker's Song; Oats, Peas, Beans, and Barley Grow.

[1]Progressive Series Book II
[2]Silver Book of Songs, Hall and McCreary
[3]Emilie Poulssen Finger Plays, Lothrop, Lee & Shepard
[4]Our Songs - Singing School Series, C. C. Birchard and Company
[5]Songs Children Sing, Hall and McCreary

Dancing[1] such as: creative and interpretative, singing games, folk, social and tap

Free expression through rhythmic activity from the use of songs, piano, and records (See section on Creative)

Rhythm bands (See section on Instrumental)

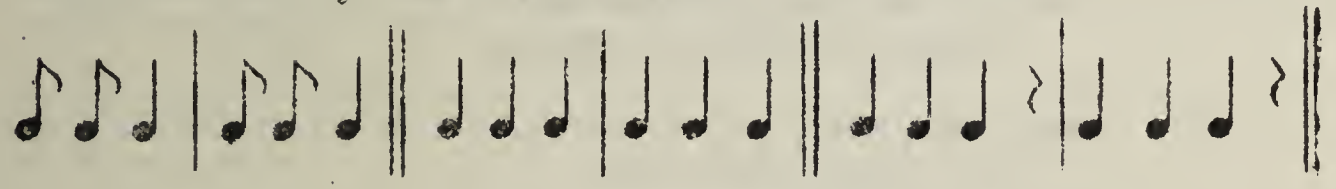
Illustrative Experiences

These experiences sent in to us from the various schools of the State will help to show you what we mean when we talk about simplicity of pattern - starting with simple beginnings, proceeding to the more complex.

Fun With a Packing Box

A large packing box, of the variety used in packing refrigerators, was placed face down, without comment, in the kindergarten room. At "Choosing Time," several children jumped up on it and began aimlessly kicking their heels against it. It emitted a very pleasing, drumlike sound. Immediately they began to experiment, laughing together and having a great time. "You do this and I'll do this," illustrating special kinds of kicks. "Now let's do it all together." Other children gathered round the box and some participated.

This went on for several days. Gradually, definite rhythms evolved, at first a simple 2/4 beat. Others noted and recorded by the teacher were:



One day they sang, "The Big Tall Indian"[2] with a tom-tom like accompaniment beaten out by heels. The teacher picked this up on the piano, drum and piano playing together. Later, at singing time, by teacher suggestion, sound experiment was continued by using fists and palms of hands as well as heels in beating rhythms, sometimes with piano, sometimes without.

Later, part of the children danced while others beat out rhythms. The packing box stimulated many different kinds of activity.

Much bodily expression, particularly with the larger muscles is expected at this growth level. It is significant that the first response was one of sound and rhythm, moreover that this process of hearing, feeling and expressing continued over a period of several days.

Implications to a music program would seem to be that time, space and suitable materials be made available for this type of experience together with any other type of teacher guidance needed. In this case, additional guidance in rhythmic expression was effected through use of the piano and verbal suggestion.

[1] Read again Meaningful and Joyful Experiences - page 20.
[2] Coleman and Horn - Singing Time

This experience shows what can be accomplished with simple, easily secured materials. It began with a natural play situation. It definitely demonstrates what we mean when we say that rhythm begins with the natural and innate exploring interests of children. It shows how a teacher capitalized on what children were doing to build for further growth.

Experience in Rhythms

Grades 1 and 2

At the beginning of school one of the children brought to school a set of bones that he had shaped and learned to use during the summer. When the teacher found he could keep time with them she invited him to play them while the children sang.

Later other children expressed a desire to make music, as they called it, so they fashioned some smooth, flat boards which were hung by a card from their necks for drums. On these they beat with drumsticks.

Rhythmic Opportunities Through Verbal Expression

Children can make up their own tunes, or the teacher might help with the tune.

The leaves are falling, falling
Down, down, down,
Red leaves, yellow leaves
Golden leaves and brown.

Run, run, run,
Oh, what jolly fun,
Run, run, run,
Oh, what jolly fun.

Spin, top, spin,
Round and round you go,
Faster, faster, faster,
Then slow, slower, slow!

Clicket, clicket, clicket,
Just a little cricket,
Clicket, clicket, clicket,
Such a happy song.

Clicket, clicket, clicket,
Merry little cricket,
Clicket, clicket, clicket,
Singing all day long.

Bibliography

Books

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MacCarteney, Laura Pendleton - Songs for the Nursery School - The Willis Music Company, Cincinnatti Ohio. $2.00

Martin and White - Songs Children Sing - Hall and McCreary Company, Chicago.

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Renstrom, Moiselle - Rhythm Fun - Deseret Book Company (Pioneer Press), Salt Lake City, Utah. $1.00

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Whitlock, Virginia Bennett - Come and Caper - G. Schirmer Incorporated, New York.

Songs Children Like - Association for Childhood Education, Washington, D. C.

Teachers' Professional Books

Driver, Ann - Rhythmic Movement - Oxford Press

Murray, Jossphine and Bathurst, Effie G. - Creative Ways of Children Programs - Silver Burdett Company, San Francisco.

Pitts, Lilla Belle - Music Curriculum in a Changing World - Silver Burdett Company, San Francisco.

Waterman - Rhythm Book -

Records

The following classification and sequence of records, appropriate rhythmic and dramatic play, has been arranged by Miss Lilla Belle Pitts:

Records for Free Expression (All are Victor records unless otherwise stated.)

Running

Run, Run, Run —— Concone
Running Game ----- Gurlitt 20162

Adagio ----- Corelli 24652-B
Ballet ----- Gluck (Mabelle Glenn Record)

Song of Shepherdess
Papillion No. 8
3 March (Bach) Dance of Moorish Slaves --- Verdi ... 24655
(Mabelle Glenn Record)

Skipping

Motive for Skipping
Theme for Skipping ....., 20736

Shepherds Dance
Children's Dance 22171A
(Louis Mohler Record)

Galloping and Trotting

The Wild Horsemen
The Rider's Story ---- Schumann ....., 22162
(Louis Mohler Record)

Gigue ------- Correlli
Jaglied ----- Schuman
Ballet ------ Gluck 24625A

Walking

Andante ---- "Orpheus" -- Gluck ... 22172 (Louis Mohler Record)

March --- Lenore Symphony ..... 22014 (Louis Mohler Record)

Swinging and Swaying

Brahms Waltz No. 2 ..... 20162B (Louis Mohler Record)

Waltz in A Flat ---- Brahms 22172A
also with floating scarves
also with tossing balloons

Waltz No. 18 ---- Schumann ..... 24653 (Mabelle Glenn Record)

Jumping

Jumping ------ Gurlitt ..... 20162A (Mabelle Glenn Record)

Silhouette --- Dvorak ..... 24779 (Golden Key Series)
Allegro from "Children's Games" ---- Liadow

Records for Imitative Rhythmic Expression

Animals

Bears

Holleander March 22168

Tame Bear, The (Wand of Youth) -- Elgar 22165

Wild Bears ----- Elgar 9595

Camels

March Grotesque Singing 24776

Cats

Pas-de-Caractere (Cats Fighting)
(Sleeping Beauty Suite) -- Tschaikowsky ... 6872
(Hollywood Bowl Orchestra)

March ------- Holleander 22168

The Elephant - Carnival of Animals -- Saint-Saens ... 18047
(Stokowski Philadelphia Orchestra)

Hippopotamus

Hippopotamus Dance (Five Miniatures) .. 4429 (Paul White Record)

Kangaroos (Carnival of Animals) ---- Saint-Saens 18047
(Stokowski Philadelphia Orchestra)

Lions

Royal March of the Lions (Carnival of Animals) - Saint-Saens
..... 18049 (Stokowski Philadelphia Orchestra)

Rabbits

Rabbits (Les Pifferari) --- Gounod ... 22765 (Mabelle Glenn Record)

Of Brer Rabbit ..... 22161 (Louis Mohler Record)

Horses and Riders

Jaglied (referred to in galloping group)

Hunting Song (galloping, pulling on reins, taking fences) .. 24652

Wild Horsemen (referred to in galloping group)
Rider's Story 22162A

Knight of Hobby Horse 22162B

The Little Hunters ----- Gurlitt 20153B

On Donkey Back
Rocking Horse 14871
(Salzedo)

Bees, Birds, and Butterflies

Bird Waltz ----- Varney 1333

Dance of the Little Swans (Swan Lake Ballet - Tschaikowsky
..... 11666 (London Symphony Orchestra)

Prelude in A Major Winging birds: flitting, alighting, folding
wings 22172

Airplanes and Trains

Spinning Song Op. 67 No. 4 ---- Mendelssohn 24797

Ballet Music (Dance of the Moorish Slaves - Aida) --Verdi .. 24655

Slavonic Dance No. 1 (slow, climbing, puffing rhythm) - Dvorak
..... 11925

Fairy Folk

Elfin Dance -------- Grieg 20079

Elfin Dance -------- Jensen 22170

Dwarfs, March of --- Grieg 22177

Fairies Dance
Fairies March --------- Mendelssohn 22164

Fairies and Giants (Wand of Youth Suite) -- Elgar 9472

Parades and Processionals

Andante (Orpheus) ----- Gluck 22172

Festival March from "Tannhauser" ----- Wagner
March from Love for Three Oranges ---- Prokofieff
March of the Pilgrims ---------- Berlioz 24775

Soldiers' Chorus March (Faust) -- Gounod
March Religioso (Onward Christian Soldiers) -- Sullivan .. 35804

Playing Soldier

March -- Aida ---------- Verdi
Soldiers' Chorus -- Il Trovatore ----- Verdi
Toreador's Song -- Carmen ---------- Bizet 22765

Military March ---------- Schubert ..... 9308 (Victor Salon Orchestra)

Marches (School Type)

In Lilac Time -------- Engelman 35782

Military March in D Op. 51 No. 1 ----- Schubert 22766

Toy Imitations

March of the Toys 22168

Gallop (The Doll's Dance) Petite Suite 35738

Impromptu (The Top) Petite Suite
March (Toy Soldiers - Trumpet-Drum) 19730

Waltz of a Teenie Doll (Five Miniatures) .... 4429 Fiedler-Boston "Pops" Orchestra

March of the Little Lead Soldiers ------ Pierne 19730

March - "Nutcracker Suite" (Toys Marching) - Tschaikowsky .. 22168
(Louis Mohler Record)

Records for Listening to Rhythms

Funeral March of a Marionette .... 8661 (Ormandy-Minn. Symphony Orchestra)

Five Miniatures (Paul White)

By the Lake
Caravan Song
Waltz of a Teenie Doll
Hippopotamus Dance
Mosquito Dance

Hippopotamus Dance
Mosquito Dance ..... 4429 (Fiedler-Boston "Pops" Orchestra)

The Hurdy Gurdy Man -------- Goosens
The Little Shebherd -------- Debussy 21945

Mother Goose Suite -------- Ravel
Conversations of Beauty and the Beast
The Fairy Garden..... 7371

Nutcracker Suite ---------- Tschaikowsky
Overture 8662
March of Toys 8662
Dance of the Sugar Plum Fairy 8662
Russian Dance 8662

Arabian Dance 8663
Chinese Dance 8663
Dance of Toy Fluters 8663

Dance of the Flowers 8664

Of a Tailor and a Bear --------- McDowell
The Wild Horseman -------- Schumann
The Little Hunters -------- Kullak 20153

Records for Dramatic Interpretation

Short Numbers

March of the Gnomes
Rhythm and Form Study (Halloween of pumpkins, witches, and spooks)
Heller
Rider's Story ------ Schumann
Trumpeter and Drummer - Petite Suite ---- Bizert 15179

Longer Selections

Susie Little Susie
Brother Come and Dance
A little Man ..... 25168 (Berlin State Opera Orchestra)

The Sandman 25169

The Witch's Ride 25170

From an Indian Lodge --------MacDowell
Deer Dance -------- Skilton 20342

LISTENING TO MUSIC

Intelligent listening is one of the highest forms of human behavior. It is part of every musical experience. Listening is more than mere hearing; it involves emotion, thought, action, and creativity. Joyful, intelligent listening develops appreciation for our rich musical heritage.

Why Listen to Music

Listening to music has for its main purpose the enrichment of one's life. We listen--

To Relax

Music is relaxing - conducted through passive action, with very little preparation on the part of the listener, brings relaxation.

To Enjoy

Enjoyment of music comes through more active participation and through the developed ability to hear detail in music.

To Appreciate

Music to be appreciated must come after a rich intake from experiences and environment.

To Enlarge Understanding

An enlarged understanding of music is acquired when knowing is a part of appreciation.

To Create

Participation, appreciation and an enlarged understanding lead to higher creative work.

To Discriminate

Discriminative listening is brought about by habit, experiences and an adequate background. This transition from participation to discriminative listening is educationally very important. Recognition of the content of music becomes a permanent part of a person and does not interfere with the response to the inherent beauty of music.

Listening to increase a familiarity with music will prevent the development of an inferiority feeling in regard to this art; and promote freedom of response to the aesthetic content of music.

What To Listen To

Mediums

Himself

A child deals primarily with his world through his senses. The

most important person to him is himself. It is quite clear then that he first listens to his own voice - feels his unique power to control its softness and loudness, hears his tone, experiments with his ability to sing high and low, in short, finds joy in the sound he so remarkably creates by himself.

Contemporaries

Children gain a great deal from listening to each other. It is a fine thing to have groups exchange experiences: singing for each other and sometimes playing instruments. A fine experience is to hold a tone in chorus. For instance, while singing "Go Down, Moses" in upper grades, or "Hello! Hello! Hello!" in lower grades, pause on a tone and, while each holds his part, listen. This works beautifully in a unison basis too. It is most helpful in improving quality, quantity and pitch of voice.

Instruments

The child should be helped in recognizing the different instruments.

Recordings

A wealth of the best music ever composed or played is now available to us through phonograph records.

Artists

Children in the upper elementary grades should, if possible, have the opportunity to listen to artists who have achieved in the field of music.

Radio

The vast majority of American homes have the radio. This offers an opportunity for those who desire to hear some of the better music, such as opera, symphony, folk and art songs and the more worthwhile dance music. The possibilities of the use of the radio as an instrument of instruction in the classroom are also increasing. It is then the teacher's job to know and use better classroom radio instruction and to stimulate and encourage more discriminating outside listening.

The possibilities of this new approach to the guidance in the listening program is not, as yet, fully explored. Some sources from which the teacher might find valuable help are: The National Association of Broadcasts, 1760 N Street N. W., Washington, D. C.; Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C.; and The Intermountain Radio Council, Department of Public Instruction, State Capitol, Salt Lake City; also local broadcasting stations.

Community Contributors

If there is talent in the neighborhood or vicinity it should be brought in. One janitor played the piano accompaniments for a third grade and also taught some quaint old ballads from his mother country. Often, dormant possibilities lie right at our door and can be delightfully incorporated into the music class. Children should be given help in the enjoyment of wholesome music in the church and the community.

The World About Him

Teachers should aid children in listening to the world about them, to sounds of every description from the falling of rain or the call of a bird, to the more prevalent noises in the environment such as bells, cars, planes, crowds of people and other familiar things.

What to Listen For

It has been said that music is made of tones in time organized toward beauty. The fundamental elements of our music are largely governed by rhythm, harmony and design. Design, melody, timbre (color), and the moods resulting from these are primarily the product of rhythm and harmony.

Rhythm

The time element in music (rhythm) is composed of successions of accents having a definite regularity. A child is a creature of rhythm; in his sleeping, eating, in his world of day, night and seasons, in every beat of his heart and drawing of his breath. Thus, the foremost element he will respond to and listen to is rhythm.

Melody

Melody is the song or tune of music. Boys and girls constantly adopt or create some tune and whistle it, try it on an instrument, hum it or sing it.

Musical Stories

A great deal of music is built around stories and is more happily listened to when these are understood. Tschaikowsky's "Troika" and "Nutcracker Suite," the "Scherazade" by Rimsky Korsakoff, and "Peter and the Wolf" by Prokofieff are examples of such.

Pattern (Form)

The form of music refers to its over-all design or pattern. The songs that children sing are mostly homophonic in pattern. These designs consist mostly of motifs and phrases which are combined into larger units called periods or sections. They are best characterized by folk songs or hymns, and many of the art songs. The sequence of phrases or periods is often indicated by letter as A A B A which is the form scheme of "All Through the Night."

Another general pattern of songs is characterized by the overlapping of melodies such as rounds, canons, madrigals and similar contrapuntal forms.

In listening selections both types of forms, homophonic and contrapuntal, appear in varied styles and compose the framework of larger forms such as opera, concerto, sonata, and symphony.

Very early in the acquaintanceship with music simple patterns can be pointed out. These may lead to more complicated ones and eventually symphonic themes might be recognized.

Instrumentation

Search for the tones of the various instruments in orchestral selection. Individual instruments may be brought in so that tone and appearance may be

correlated. A fine book to help in this respect is the Picture Book of Musical Instruments by Marion Lacey.

Tone

Music generally exists in some specific tone color. The recognition of the tone color of various instruments or voices; bass, and soprano, tuba, and trumpet; should be furthered.

Interpretation

This includes not only the composer's ideas, but those of the performer and the listener as well.

Characterization

In many pieces of music, characters of an animate and inanimate cast are portrayed. The wind or night is often characterized by the way a part is performed. In "Invitation to the Dance" by Weber, the man and woman's voices in question and answer form can be distinctly heard through the instruments.

Harmony (Voice)

The fitting together of various parts as tones into chords and chordal progressions; the agreeable combining of voices and instruments such as alto, soprano, tenor, bass; or violin, trumpet, tuba, clarinet; is known as harmony.

Rounds and canons introduce single melodies that weave together in harmonic pattern. Singing "Row, Row, Row Your Boat" and "Three Blind Mice" together produces a lovely sound. Listening for the parts in quartets and choruses is good. The adding of simple sol-do basses, or the identical melody a third higher or lower, is conducive to the listening experience.

Mood

The creation of a mood with the listener is the ultimate product of the listening. Children should be led to discover from the music itself the predominant feeling the composer expresses such as gaiety, thoughtfulness, religious devotion, sadness, tenderness, repose, melancholy and boisterousness.

How to Listen

Teacher Preparation for the Listening Program[1]

Every teacher should regard listening as a valuable way of making her music program successful and should give it the thought and preparation it deserves.

The teacher should have a thorough knowledge of the music to be presented.

The teacher should have a definite purpose in presenting a listening experience. For example, particular emphasis may be placed on motor response, or on melody, or pattern and form, or just for pure listening enjoyment.

The teacher should have assembled the necessary materials such as musical instruments, pictures, or games and activities to be used in reaching the goal she has planned.

[1]Refer to the bibliography for further help on teacher preparation.

The teacher should know the child's background for listening. She should not present work for which he is not ready nor keep him from progressing when he is prepared to go forward.

The teacher should create an atmosphere for listening by use of stories, pupil experiences, or any device that develops a mind set for the lesson planned.

The listening period should never be longer than the child's ability to listen with interest and not fatigue.

Preparing the Child to Listen to Music

The listening lesson may be approached in many different ways. If the child is to listen intelligently, he must cultivate an active listening attitude. Some ways of stimulating a child to listen are:

Many listening lessons should be an outgrowth of the child's daily experiences. Such lessons should be conducted at a period when the child is prepared for it. If a group of children are playing train, catch their movements or rhythm with music which is suggestive of the train. They will want to hear other music which has the same movement. From such a tune as "Chattanooga Choo Choo" he may be stimulated to listen to Duke Ellington's "Day Break Express" and later to the "Pacific 2-3-4," Victor Recording.

Tell stories which consist of incidents and experiences connected with the life of the composer, opera stories, stories of the folk whose experiences are embodied in the music, stories of instruments and how they came to be, stories which have been set to music, i.e., Saint-Saens "Carnival of Animals" and Rimsky Korsakoff's "The Bumble Bee Prince."

Stimulate creative imagination when there is no real experience to build upon. One morning the teacher played "The Dance of the Mosquito." She had the children look out of the window to further stimulate their imaginations. Their response through bodily movements showed a variety of imaginative experiences. After recognizing their responses, they were stimulated to further listening to see how the music really told what the composer intended that it should.

Correlate the listening period with other areas of the curriculum. A knowledge of different countries and the customs of their people will stimulate a desire to listen to music of those countries and people.

Many of our lovely pieces of literature have been set to music. Let the children hear them in song, i.e., "Hark, Hark, the Lark," "Sylvia," "Four Leaf Clover," Robert Louis Stevenson's Poems, "Trees" by Kilmer, "The Bells" by Longfellow, and "Sweet and Low" by Tennyson.

After the children have listened to the music as a whole and have had much experience in expressing what they hear and how they feel about it, stimulate further response and listening by suggesting different elements to look for, namely:

Is the selection loud or soft, high or low, light or heavy?
Is the voice that of a lady or a man?
Is it soprano, alto, tenor or bass?
What type of a piece is it - lullaby, march, dance?
Does it have parts that are alike?

Does it have parts that are different?
Is it playful or serious, sad or happy, restful or exciting?
Is it new or familiar? If familiar, name it.
What instruments are playing?

Do not get too many responses at the same time from the same music, one or two are enough to get at one time.

Enhance the listening by the use of visual aids such as pictures, instruments, storybooks, clippings and movies.

The Listening Program

For purposes of convenience this part of the discussion is divided into three levels: first, second and third; or lower, middle and upper grades. There is, however, no thought of a distinct grade division but rather a thought of growth from where the child is, toward what he may become.

First Level

Motor Responses

In the beginning, a child's reaction to music is all physical. We should let him skip, clap, run and move in a variety of motor responses to the music. Rhythm is his first natural response to the listening experience. Examples of some music that might help him listen for rhythm are:

Toy March - The Nutcracker Suite
March - Holleander
Soldiers March - Schumann
March of the Little Lead Soldiers - Pierne
The Entrance of the Little Fawns - Tschaikowsky
Run, Run, Run - Concone
March Aida - Verdi
Let Us Be Joyful - Mozart

Melody and Tone

After the child feels rhythm he can be guided to listen for the melody and quality of the music. The music used for these reactions should not be too complicated or abstract. Use just a simple theme that the child may recognize. It is not necessary nor advisable to play lengthy compositions. We may play just a fragment of some beautiful melody for the child to hear. Examples of some music that might be used in part for ear training are:

Brahm's Waltz No. 2
Brahm's Lullaby
Old Folks at Home
Old Negro Spirituals
Serenade - Toselli
How Lovely Are the Messengers - Mendelssohn

Characterization of a Story

The child may listen to the record without any direction and then

tell the teacher the story the music tells him. The teacher may, on other occasions, tell the story first and let the children tell when the various episodes occur. One device is to let the children imitate an animal or some character from a fairy tale, or some familiar sound the music may suggest. Encourage free expression of the child's reaction to the music but do not force a response. Some compositions that may encourage dramatization are:

Dance of a Mosquito
Beauty and the Beast - Ravel's Mother Goose Suite
Prelude in C Sharp Minor
In the Hall of the Mountain King - Peer Gynt Suite No. 1
From an Indian Lodge - McDowall
Play of Children - Bizet
Riders Story - Schumann

Refer to the bibliography for more material on every phase of listening.

Second Level

Be alert to indications of "widening horizons" in your group. Provide a rich variety of happy musical experiences in all the following ways:

Rhythm

Children act themselves into sensitive, intelligent attention, for example:

From

"Run to the window and tell us what you see." Music plays. Child responds - bird, train, elephant, etc.

To

"Listen quietly and tell us what you hear."

Form and Pattern

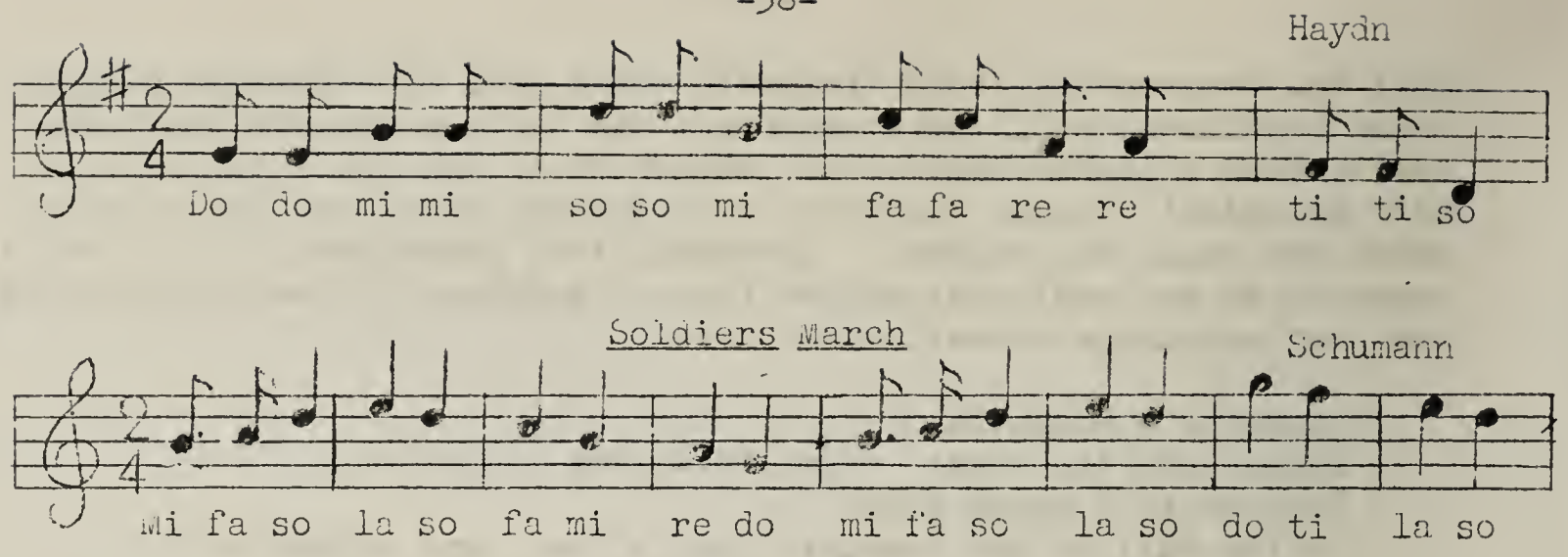
Children move naturally from motor response to patterns, repetitions, and sequences in music, to keen aural discrimination and to visual recognition of simple patterns in notation, for example:

From

Spontaneous rhythmic response to the second movement of Haydn's "Surprise Symphony" or "Soldier's March" by Schumann.

To

Recognition of patterns and syllables in the following notation:



The first patterns presented for aural discrimination and visual recognition should travel scale-wise or chord-wise and have many repetitions or sequences.

Instrumentation

As music becomes familiar, different instruments assert themselves i.e., in "Peter and the Wolf" the duck is represented by the oboe, the bird by the flute, the cat by the clarinet, and the hunters by the kettle-drums. These impressions may be reinforced by visual aids, instruments, pictures and stories of instruments.

Characterization

Travel from simple, spontaneous, dramatic response to more organized forms, for example:

From

"I am a horse."

To

"May I take the part of one of the horses in The Three Horse Sleigh?" (Troika - Tschaikowsky) This dramatization includes people, horses, bells, dialogue.

Third Level

Rhythmic activities, dramatization and all previously mentioned activities should be carried on, plus additional phases of intelligent listening activities the child has not experienced or that need to be developed further.

The following are suggestions to teachers for further experiences in the listening program:

Stories and music of great operas suitable for children to study could be enjoyed.

Contributions of various racial and national groups to the field of music is important - for example, Negro spirituals, Indian music, and music of various nationalities.

References on Folk Music and Stories

Henius - Songs and Games of the Americas - Charles Scribner's Sons - 1943

Carmer, Carol - America Sings - Alfred A. Knopf - 1942

VanLoon and Castaynetts - Folk Songs of Many Lands - Simon and Schuster - 1938

Armanda, Cleary, Patterson - Rolito - Pan American Music Company - 1941

McConathy - Music of Many Lands and Peoples - Silver Burdett Company - 1912

Since many children of this age level may play instruments in the school band, instrumentation might be an interesting field.

Music of our own pioneers may be studied - for example, "Come, Come Ye Saints," and "The Handcart Song." [1]

More advanced forms of folk music could be used in connection with folk dancing. The contributions of many countries could be studied.

Special elements of design as applied to symphonies and larger instrumental forms might be given consideration.

Interesting incidents in the lives of the great composers such as Mozart, Beethoven, Haydn and others might be studied.

Enrich the social studies program with folk songs typical of certain periods of our history, sections of our country or work groups such as cowboy songs, mountain songs, western ballads, Revolutionary songs, railroad songs, negro spirituals, Civil War songs, sailor chanteys and songs of the miner, the woodman or riverman.

Classroom Experiences in Listening to Music

Illustration:

Enjoying Music of Other Countries

As an outgrowth of the pupils' interest in current events it was decided to make a study of the lands involved in the war in order to better understand the world environment.

The group formulated an outline of the things they wished to learn about each of the countries such as geographical features, climatic conditions, industries, imports and exports. Above all they were interested in knowing about the people - their race, religion, history and their contributions, if any, to our way of living. They decided that one very interesting thing about the people

[1] Let's Sing 'Em Again - Lorin F. Wheelwright - Pioneer Music Press

of most countries was that they had each developed a distinctive type of music expression. They discussed somewhat briefly the romantic music of Italy, the operas, the string music of the Hawaiians, the plaintive gypsy melodies, the haunting minor of the orient. It was suggested that they try to learn about the music of the countries they studied and if possible to hear recordings of it. As far as this was possible with limited resources, a study of national music was made.

Since these children had had little or no previous training in music, no attempt was made to make a technical study. The purpose was enjoyment and an attempt to better understand the people through their music. Only good recordings were used. Briefly, here are some of the experiences they had:

In studying the Scandanavian countries they listened to the music of Edward Grieg and Jan Sibelius. A radio script of "Peer Gynt" was obtained which was read and the music played. This included such numbers as Hall of the Mountain King, Ase's Death, Solveig's Song, Anitra's Dance, and Morning. They particularly liked Sibelius' Finlandia and learned to sing it in two parts for a public performance.

The Viennese waltzes, selections from Italian and German operas, the rhythmic music of Spain and Latin America, the guitar selection from the Pacific Islands and many others were enjoyed. Through it all the children derived great pleasure from the music and developed an appreciation of our musical gifts from other lands.

The High School Band

Last month the high school band was invited to play for a fifth grade. Before they came the instruments of the band were discussed and pictures of each instrument shown. The band director had the players of the less common instruments, such as the oboe and bassoon, play a few notes alone on these instruments so the boys and girls could see and hear them as they were in reality. The children enjoyed this procedure and showed a great deal of interest in instruments after the concert.

Bibliography

Helps for Teachers

Books --

Armitage, et. al. - Our First Music, Singing School Series - Birchard & Company, 1941. (Handbook for teachers - contains lesson helps and music.)

Hartshorn & Leavitt - The Pilot and the Mentor, World of Music Series - Ginn & Company, 1940. (Handbook for teachers to accompany text.)

Kinscella, Hazel Gertrude - Music Appreciation Readers - University Publishing Company, Chicago or New York, 1939. (Contains background material.)

McKinney & Anderson - Discovery of Music - American Book Company

Mursell - Human Values in Music Education - Silver Burdett Company, 1934.

Making Friends With Music - Series in three volumes - Ginn & Company

Music Appreciation for Every Child - Silver Burdett Company - (Primary book is especially good.)

The Music America Loves Best, Catalogue of Victor Records - R.C.A. Victor Division, Camden, New Jersey.

Pamphlets --

Let's Explore Music - Ginn & Company (free)

Victor Record Review, monthly publication for dealers. (Sent to dealers; may be obtained by school but is not sent to individuals.)

The Listening Lesson in the Elementary School (leaflet 10¢ postpaid) - Music Education Research Council, 64 East Jackson Blvd., Chicago 4, Illinois.

Catalogue of Phonograph Records, 1943 (Folk song recordings - free with stamped return envelope) - Music Education Conference, 64 East Jackson Blvd., Chicago 4, Illinois.

The Other Americas Through Films and Records (Free with stamped reply envelope) - American Council on Education, Washington, D. C.

Duran, Gustavo - Recordings of Latin American Songs and Dances, Annotated selected list - Pan American Union, Washington, D. C. - 1942. 30¢

Radio Listening Guide, C.B.S. School of the Air Series - WBBM Air Theater, Wrigley Building, Chicago, Illinois (free)

<u>Aids for Teachers and Pupils to be Used in Preparing a Background for Intelligent and Appreciative Listening</u>

Activity --

Whitlock, Virginia Bennett - Come and Caper - G. Schirmer Incorporated, New York, 1932.

Composers --

Wheeler and Deucher - Bach, the Boy From Thuringa
Beethoven
Edward McDowell and His Cabin in the Pines
Franz Schubert and His Merry Friends
Haydn, the Merry Little Peasant
Mozart, the Wonder Boy
Stephen Foster
(Life story, musical selections, illustrations), E. P. Dutton & Company Incorporated, New York, 1940.

Operas --

Bacon - Operas Every Child Should Know

Maxfadden, J. W. - The Great Operas - Stories from Wagner

Lawrence, Robert - Lohengrin - Silver Burdett Company. (Story of the opera, also suggested recording)

Lawrence, Robert - Petrouchka - Silver Burdett Company. (Story of ballet with suggested recordings)

Lawrence - Ring of the Nibelung (Two series of four books each. Stories of the operas of this ring.) Series Two contains the following stories: Rhinegold, Siegfried, Valkyrie, Twilight of the Gods - Grossett and Dunlap Company, 1939.

Lancourt, Saul - The Bumble Bee Prince (Story of the opera, bits of themes, recordings. Small book, illustrated) - Garden City Publishing Company, Inc., New York.

Lancourt, Saul - Robin Hood (Story of the opera)

Folk Music and Stories --

Henius - Songs and Games of the Americas - Charles Scribner's Sons, 1943.

Carmer, Carl - America Sings - Alfred A. Knopf, 1942. (Songs and stories)

VanLoon and Castagnetta - Folk Songs of Many Lands - Simon and Schuster, 1938.

Armanda, Cleary, Patterson - Rolito - (Mexican story and bits of music) - Pan-American Music Company, New York, 1941.

McConathy - Music of Many Lands and People (Quite advanced) - Silver Burdett Company, 1912.

Lyons - Stories of Our American Patriotic Songs - The Vanguard Press, New York $2.00

Instruments --

Lacey, Marion - Picture Book of Musical Instruments (Pictures and descriptions of instruments) - Lathrop, Lee and Shepard & Company, 1942. $2.00

LaPrade, Ernest - Alice in Orchestralia - Doubleday, Doran and Company, Inc., 1935.

<u>Recordings</u> (Taken from the list prepared for R.C.A. Victor by Miss Lilla Belle Pitts.)

Listening to Music --

Pierne - Entrance of the Little Fauns - "Cydalise" - 22163

Gounod - Funeral March of a Marionette - 8661 (Ormandy-Minneapolis Symphony Orchestra)

Rimsky-Korsakoff - Flight of the Bumble Bee - "Tsar Saltan" - 1645 (Heifetz-Violin)

Fiedler - Boston "Pops" Orchestra - Five Miniatures (Paul White - 4429
By the Lake
Caravan Song
Waltz of a Teenie Doll
Hippopotamus Dance
Mosquito Dance

Goosens - The Hurdy Gurdy Man
Debussy - The Little Shepherd - - - - - 21945

Ibert - Little White Donkey (Le Petite Ane Blanc) - 4315 (Novaes-Piano)

Bizet - March-Trumpeter and Drummer, Petite Suite
Pierne - March of the Little Lead Soldiers - - - - - 19730

Rebikov - March of the Gnomes
Greig - March of the Dwarfs - - - - - - - - 22177

Conversations of Beauty and the Beast - - - - - - - - - 7371

Tschaikowsky - Nutcracker Suite
Overture- - - - - - 8662
March of Toys - - - 8662
Dance of Sugar Plum Fairy - 8662
Russian Dance - Trepak - - -8662
Arabian Dance - - - 8663
Chinese Dance - - - 8663
Dance of Toy Fluters - - - -8663
Waltz of the Flowers - - - -8664

MacDowell - Of a Tailor and a Bear
Schumann - The Wild Horseman
Kullak - The Little Hunters - - - - - - - - - - 20153

Bizet - Play of Children (Jeu d'Enfants) - M510 (12373-374)
Ballet Suite
Petite Suite
The Top
Little Husband and Little Wife
Berceuse
Toyland Suite
Kiddies on Parade
Theater of Dancing Dolls

Schumann - Rider's Story
Schumann - Wild Horseman
Schumann - Solitary Flowers - - - - - - - - - - 22162

Dramatic Interpretation --

Robikov - March of the Gnomes - - - - - - - - - 22177

MacDowell - Of a Tailor and a Bear - - - - - - -20153

Schumann - Rider's Story - - - - - - - - - - - -22162

Bizet - Trumpeter and Drummer, Petite Suite - 19730

Rimsky-Korsakoff - The Bumble Bee Prince - Junior Programs Opera Co.
Flight of the Bumble Bee - - - - - - - - - - - 1645

Humperdinck - Hansel and Gretel - Junior Programs Opera Company - 6579

MacDowell - From an Indian Lodge - - - - - - - - - - 20342

Listening for Melodies and Enjoyment of Melody

Bizet - Berceuse, (Doll's Cradle Song - Petite Suite) - - 35758

Brahms - Cradle Song - - - - - - - - - - - - - - - - - 1271

Dvorak - Humoresque - - - - - - - - - - - - - - - - - -6836 (Elman-Violin)

Rubenstein - Melody in F - - - - - - - - - - - - - - - 1178 (Casals-Cello)

Stravinsky - Pastorale - - - - - - - - - - - - - - - - M-547

Chopin - Prelude in A Flat Major
Prelude in D Flat, Op. 28 No. 15 - - 6847 (Paderewski-Piano)

Sinding - Rustle of Spring
Elgar - Salut d'Amour - - - - - - - - - - - - - - -22599

Schubert - Serenade - - - - - - - - - - - - - - - - -9461

Moszkowski - Serenata - - - - - - - - - - - - - - - -6802

Tschaikowsky - Song Without Words in A Minor, Op. 40 No. 6 - - 7202

Dedla - Souvenir - - - - - - - - - - - - - - - - --- 1325 (Kreisler-Violin)

Mendelssohn - Spring Song - - - - - - - - - - - - - -20195

MacDowell - To a Water Lily
To a Wild Rose - - - - - - - - - - - - 1152 (Stock - Chicago Symphony Orchestra)

Grieg - To Spring - - - - - - - - - - - - - - - - - 22153

Schumann - Traumerei - - - - - - - - - - - - - - - -1482
1178 (Casals-Cello)

Brahms - Lullaby (Arr. piano) - - - - - - - - - 1271

Di Capua - O Sole Mio (Arr. trio) - - - - - - - 20248

Foster - Old Folks at Home (Arr. trio) - - - -20362

Grainger - Londonderry Air (Arr. chamber string ensemble) - 4186

Mendelssohn - How Lovely are the Messengers, from "St. Paul"
(Arr. Orchestra) - - - - - - - - - - - - - - - - -20620

Mendelssohn - Song Without Words, Op. 62 Nos. 1, 3, 4, 5 and 6
- - - - - - - - - - - - - - - -4273-74

Kreisler - Old Refrain - - - - - - - - - - - - - - 1463

Nevin - Venetian Love Song - - - - - - - - - - 20195

Strauss, Richard - Serenade (Standehn) - - - 7707

Tschaikowsky - Humoresque - - - - - - - - - - -1170

Mozart - Organ Grinder - - - - - - - - - - - - 1723

Purcell - Suite in C Major
1. Country Dance
2. Jig
3. Air (Song)
4. Canaries (Dance from Canarie Islands) - - - 1664

Instrumentation

Story Music

Little Black Sambo's Jungle Band (Paul Wing and Frank Novak) - BC-17(B531-532-533)

Prokofieff - Peter and the Wolf - Strings Quartet M566 (Peter-violin, cat-clarinet, duck-oboe, bird-flute)

Haydn - Toy Symphony (trumpet, bird whistles, drum) - 20215

Strings

Delibes - Dance of the Automatons and Waltz - Coppelia Ballet - 1743
(Strings prominent in graceful waltz)

Laidov - Dance of the Mosquito - - - - - - - - - - - - -8491
(Violins, mosquito wings--acc. piano, flute, piccolo)

Double Basses

Pierne - Entrance of Little Fauns--"Cydalise" - ('Cellos and violas: the cloven hoof beats of Satyrs) - - - -22163 and 4319

Rimsky-Korsakoff - Flight of the Bumble Bee - "Tsar Saltan" -6579
(Stock - Chicago Symphony Orchestra) - (Strings, the Bumble Bee)

Woodwinds

Tschaikowsky - Dance of the Toy Flutes (Dance of the Mirilitons) Nutcracker Suite - - - - - - - - - - - - - - - - - - 8663
(Three flutes play a fairy-like tune)

Beethoven - Allegretto - Shepherd's Song, Symphony No. 6 in F Major (Pastoral) - (Clarinet sings Theme 1, the Shepherd's Song)

Tschaikowsky - Dance Arabe - Nutcracker Suite - - - - 8663
(Clarinet sings the melody, later the oboe)

Tschaikowsky - Chinese Dance - Nutcracker Suite - - - - 8663

Prokofieff - Peter and the Wolf - - - - - - - - - - - - - M-566
(Oboe, the duck quacking tune)

Dobronic - Shepherd's Music - Pastoral - - - - - - - - - -24785
(Oboe and clarinet: Shepherd Boy's Tune)

Heller - Rhythm and Form Study - - - - - - - - - - - - - -22170
(Good for Halloween study and dramatization. The bassoon represents the Jack O'Lanterns)

Brasses

Pierne - March of the Little Lead Soldiers - - - - - - -19730
(Trumpet fanfare echoed by flute, drummer follows solo. Plucked strings (pizzacato) then take the "left, right" of this miniature parade.)

Pierne - Entrance of Little Fauns - "Cydalise" - - 22163 and
(Trumpets play opening theme) 4319

Tschaikowsky - March - Nutcracker Suite - - - - - - - - 8662
(Trumpets and clarinets lead in a gay little tune)

Percussion

Tschaikowsky - Dance Trepak - Nutcracker Suite - - - - -8662 (M265)
- -36266 (G-5)
Kettle-drums (tympani) give the effect of Oriental drums.

Strauss - Thunder and Lightening Polka - - - - - - - - -4319
(Cymbals - the lightening)

Rhythmic Expression

Concone - Run, Run, Run
Gurlitt - Running Game - - - - - - - - - - - - - - - - - - - 20162

Corelli - Adagio
Gluck - Ballet -24652B (Mabelle Glenn Record)

Verdi - March (Bach) Dance of Moorish Slaves - -24655 (Mabelle Glenn Record)

Motive for Skipping
Theme for Skipping - - - - - - - - - - - - - - - -20736

Swiss May Dance - - - - - - - - - - - - - - - - - - 22171B (Louis Mohler Record)

Schumann - The Wild Horseman - - - - - - - - - -20153

Brahms Waltz No. 2 - - - - - - - - - - - - - - - 20162B (Louis Mohler Record)

Gurlitt - Jumping - - - - - - - - - - - - - - - 20162A (Mabelle Glenn Record)

Brahms - The Blacksmith - - - - - - - - - - - -24777
(Pounding, hammering)

Characterizations

Saint-Saens - Hippopotamus Dance - - - - - - - 4429 (Paul White)

Saint-Saens - The Elephant - "Carnival of Animals" - - - 18047
(Stokowski, Philadelphia Orchestra)

Prokofieff - Peter and the Wolf - - - - - - - - - - - - - -M-566

Schumann - The Wild Horseman
Schumann - The Rider's Story - - - - - - - - - - - - - - - - 22162A

On Donkey Back
Rocking Horse - - - - - - - - - - - - - - - - - - - 14871 (Zalzedo)

Rimsky-Korsakoff - Flight of the Bumble Bee - - - - - - - -1645

Prelude in A Major (Playa Tune, p. 60) - - - - - - - - - - 22172
(Winging birds: flitting, alighting, folding wings)

Mendelssohn - Spinning Song Op. 67 No. 4 - - - - - - - - - 24797

Grieg - March of Dwarfs - - - - - - - - - 22177
9047 (Royal Albert Hall Orch.)

Mendelssohn - Fairies Dance - - - - - - - - - - - - - - - - -22164

Grieg - In the Hall of the Mountain King (Peer Gynt Suite No. 1) - 20245

Humperdinck - Witches Ride (Hansel and Gretel) - - 20523; 22176

Marches

Zimmerman - Anchors Aweigh - - - - - - - - - - - - - - - - - 21296

Sousa - El Capitan
Sousa - Stars and Stripes Forever - - - - - - - - - - - - -35805

Gilmore - When Johnny Comes Marching Home - - - - - - - - -22013

Toy Soldiers March - 19730
(Trumpet and drum)

CREATIVE MUSIC EXPERIENCES

Every child is a potential creator. One of the great responsibilities of the teacher is to keep the flow of creative expressions moving to higher levels of fulfillment. The child will move along at his rate of speed if we will let him. He will get much farther than we ever dreamed he could if we encourage him. This is the essence of creativity.

Creativity does not imply that the contribution is new to humanity in its entirety. It implies, rather, that the creation is totally new to the creator, even though it may be but the reorganization of old and familiar patterns.

What Is the Role of the Teacher in Encouraging and Guiding Creative Expression

It is impossible for teachers to release children unless they know something about them. To know children we have to live with them and observe them in action. In observing them specifics will help. Some specifics are involved in the following:

The Teacher's First Responsibility Is to Break Down Any Existing Barriers

By her sympathetic understanding of each child
By helping each achieve status in the group
By recognizing and evaluating the worth of each contribution
By establishing a wholesome relationship between the home, community and school

Illustration:

Last fall when school started we found Arthur, Luther, and John, three Piute Indian children in our third grade. The rest of the boys and girls became very interested in them and so this led to quite an experience about their homes, customs, music, etc. A tepee was constructed representing one of the many types of Indian homes.

One day during the sharing period a little girl brought a tom-tom. The children wanted to know what it was, what it was used for, and how it was used. With the aid of Arthur, we learned that the tom-tom is used in dances of war, death and peace. It is made from a hollow log and skins that have been tanned and stretched tightly over it and bound together by a strip of hide.

The boys offered to play and sing for us providing the children would not look at them. When I asked John why he didn't want the class to look at him he said, "I feel ashamed. They make fun of us."

The children put their heads on their desks and the song began in the Piute native tongue. One after another the boys and girls lifted their heads in amazement at the unusual experience they were witnessing. When the song ended one of the children said, "I wish I could sing like that." This remark spread from one to another until all the class was repeating it. The boys sang again letting the children watch them as they sang. We learned that we were not capable of singing their songs, yet they could sing ours as well as their own.

Through our study we found that much of the Indian culture and music is being lost because the Indians are taking most of their patterns from the white men. We praised our boys for what they were doing to keep their music alive. This helped to build up in them a little more self-confidence.

This type of an experience might be used for any minority group.

The Teacher Must Observe Children in Action to See What They Are Actually Doing

Spontaneous Expressions

Sing-talk
Calls
Self-communion

Rhythmic Activities and Games

Bodily movements
Physical play activities

Imitative Activities They Choose to Play

Statue
Farmer in the Dell
Loobie Loo
Trains
Cowboy
Indians
Soldiers

The Teacher Must Observe What Stimulates Children to Do What They Do

Sounds about them

Mechanical sounds such as machinery, trains, airplanes, work sounds, machine guns, etc.

Nature sounds such as wind, buzzing of insects, rain, bird calls, etc.

Celebrations and parades
Stories
Picture shows
Pictures
Imitative activities (playing house, school, soldier, etc.)
Work rhythms

The Teacher Must Observe What Children Are Saying

The Teacher Must Make a Record of What She Observes

The Teacher Must Be Actively Aware Herself as to What the Culture Has to Offer

She must be open-minded, open-eared, open-eyed. She must be informed regarding radio programs and social trends. She must be willing to meet a child halfway on his likes and dislikes.

The Teacher Must Organize the Type of Program That Will Recognize and Encourage Creativity

Allow and encourage spontaneity
Help children to observe and listen for more accurate details
Provide more sensory experiences
Do things instead of talking about them

Illustration:

Poetry and Music

A teacher stood under an open window one morning reading number-story problems with the children. Snowflakes began falling into the room - large, quiet, feathery ones. One of the children remarked, "They're making a lace cap on her hair." They began observing and talking about the beautiful snowstorm. They watched the snowflakes, observed their form and motion. They felt the snow and watched it melt in their hands. The following poem resulted:

Fairy Snowflakes

"Catch me!" sang the fairy snowflakes
Dancing lightly thru our window,
Whirling, twirling, pearly fairies,
Making lace caps on our hair.

They read it several times rhythmically.
Many started singing.
They listened to individuals sing the first line; they sang it together.
They used their hands to indicate music going up and down.

The first line was completed quickly. One child sang the second just like the first. They were satisfied. It fit --

"Whirling, twirling, pearly fairies," -- came down the scale.

Immediately two children sang back up the scale to finish the song. One ending did not go all the way up. The children did not agree on the ending they liked best, so they went to the music room, played and sang the song with both endings. Then a choice was made.

The teacher played the song "step-wise" (2/4) as the children sang.
She played the song "skip-wise" as the children sang.
They chose the skipping music.
The teacher recorded the music.

How Shall We Use the Creative Spirit in Music

The creative spirit in music provides for expression and release in the life of the child. Expression and release are essential if the child is to develop his innate possibilities, if he is to attain the full stature of his self. Expression is the way of growth. The newborn babe with the first cry expresses himself when he is ready and as he is prepared to express himself. The babe in the crib when he rolls and twists his body, when he stretches,

when he flexes his muscles, when he kicks and makes random movements with his hands is expressing himself through bodily movements and through these activities he grows. The infant is equipped with the primal elements for creative expression through music. These elements are sound and movement or rhythm.

The point at which teachers begin, if they are to help the child grow in power to express himself in a way that is satisfying to himself and meaningful to others, is with these natural creative expressions.

Spontaneous Natural Expressions in Children Are the Beginnings of Creative Musical Expressions

The natural expressions of children which precede, and in most instances are basic to more highly organized creative expressions, are those evoked in the process of the child becoming acquainted with himself and also in those activities which are necessary for him to satisfy his wants and needs. Creativity on this level is free, spontaneous, without pattern.

The following suggestions may help to make the foregoing statements more concrete:

The calls and cries of children to members of the family or to friends and playmates are as natural as life itself, and they are incipient songs. Listen to children as they call: Goodbye, Good morning, Hello, Daddee, come get me, Momee, Oh Beverly. Often the child is just trying out a newly discovered phenomenon - his voice. He experiments. "He calls, then listens: he tries again louder, softer, higher or lower in pitch; sometimes little yipping stacotto tones and other long and short effects into which pitch as well as rhythmic elements enter." [1]

These initial musical expressions are enjoyed primarily as a self-communing activity.

Physical activity is a revealing and easily observable expression of the creative tendencies in children. The banging of the rattle, the kicking of feet patty-caking, hand-clapping, and later the big muscle movements such as running, walking, rolling, leaping, skipping, swaying, and the imitation of work activities are evidences of a child's innate rhythmic creativeness. The child's own body is the first instrument for creative expression, but he learns early to augment or extend the possibilities for expression through the use of tools, implements, and play materials such as the rattle, the cup, the spoon, the tricycle, scooter, kiddie cars, or swings, giant strides, teeters, etc. These many motor responses which a child makes are often accompanied by wordless chants, (humming, buzzing, etc.). The alert teacher will study these natural physical activities as the basis for direction and guidance into more organized creative expressions.

Imitation of sounds in the child's environment is a step in creative expression. All expressive acts can be placed upon the scale of creativity. Imitation is a lower form of creativity, but from the standpoint of release and from the standpoint of leading into original composition it is important. A child imitates almost everything he hears: telephone bells, church bells, doorbells, airplane motors, sirens, trains, automobiles, sounds which animals make, sounds which adults want and encourage him to make.

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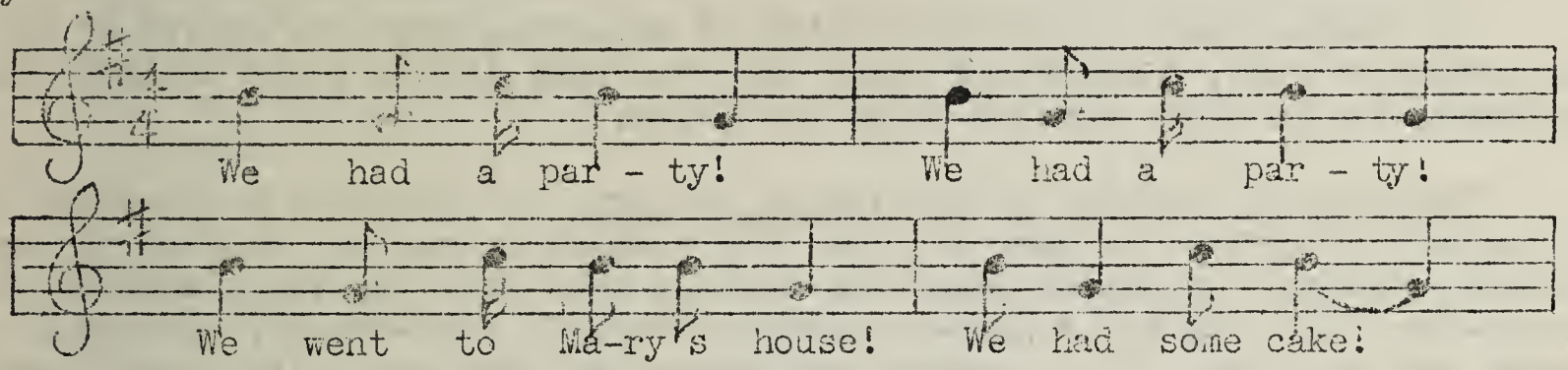
The child imitates the sounds he hears but he actually becomes that which he imitates; he is the gong, the airplane, the monkey, or the horse. Children have to have many sensory experiences so that they actually get inside and are the thing they pretend to be.

Sing-talk is a common way for the young child to find release and to express himself. This type of expression develops when the child relives some memorable, festive event in his life. The child chants the phrase or phrases over and over again, or adds a new phrase as it occurs to him. A birthday party is truly a celebration and the sing-talk which commemorates the event may look and sound like this:



Ofttimes the sing-talk is used by the child to allay his fears, to comfort himself, to sing himself awake or to sing himself to sleep. He sings greetings to pets, toys, and people.

One teacher tells how a pre-school child whose daddy had gone away to war, relived this experience. The sing-talk was simply, "My daddy's gone on a train-um hum. My daddy's gone on a train-um hum."

The sing-talk is primarily self-communion, however, it is a way of communicating with others. It does not have a formal musical pattern, but as the child uses this musical speech, he instinctively develops such elements of tonal design as rhythmic patterns, pitch volume, and duration.

These spontaneous natural expressions are very "short hand" in character. Only the significant tone or rhythm is there. There is a tendency to fill in and round out the expression as it is repeated.

The Natural Creative Expressions Can be Extended into Other Musical Experiences

The question is often asked as to why the spontaneity of childhood seems to disappear in the later years. These spontaneous expressions observed in young children are retained through the years, but as people mature they contact more organized patterns and there is growth toward organization, form, pattern. The apparent loss of spontaneity is a corollary of child development.

There is a nascent period when the spontaneous natural expression can be guided into a more orderly response. The caution is not to rush children. It is imperative that the process be kept simple, that emphasis be given to but one idea, one impression or expression until the child has "drunk his fill" and is ready to move along. On the other hand, it is to be remembered that unless children do move from where they are to a higher level there is no growth and hence no satisfaction.

It is the plan to follow through the natural creative expressions suggested in the preceding division and to indicate how these impulses can be extended into other musical experiences.

The calls and cries of children do provide expression and release in the life of the child, but from here the child can move out to wider horizons if we take these tendencies and show him the simple things in the culture that have the same common elements. Good morning songs in our musical heritage that say good morning the way children call it are valuable to show them how their spontaneous expressions are found in the culture. The cries of street venders, newsboys, conductors, and hotel pages have found their way into the songs of the people. Echo songs and certain work songs employ the call. A few such songs are: Hot Cross Buns, Who'll Buy My Violets, Lazy Mary, Hello (the round), and the Volga Boatman.

The teacher has the responsibility of selecting from the wealth of music materials at hand, those songs which have the same little tonal patterns that children use in their natural calls and cries.

The natural physical activities of children can likewise be expanded into concepts of rhythmic pattern and the time element in music. Many of the spontaneous physical responses have been carried over into organized musical games. Looby-Loo, This Old Man,[1] Ring-Around-the-Rosy, Jack-Be-Nimble, and Seven Jumps are examples. This phase of creativity has been extensively and specifically developed in the rhythm section of the Guide.

The child's natural impulse to imitate the sounds which are all around him opens the way for many interesting experiences involving listening, interpreting, discriminating. The teacher and the children may try to find on the piano the pitch of bells which they have imitated, the pitch of the hum of the airplane or the chug of the train. In the beginning this may be simply a discrimination between low and high pitched tones. When this imitative response is in the foreground it is important to find songs and records which use sounds. Easter and Christmas are seasons when bells figure prominently in instrumental and choral music. Other compositions are built around the hum of machinery or the whirr of engines. If these numbers follow close in the wake of the child's imitative expressions and if the experiencing is kept within his understanding, the creative spirit in him will be fed. Some songs and records which have interesting sound effects are: Ding Dong Bell, Trot My Pony Trot, The Three Horse Sleigh, Bells of Saint Mary's, Pacific Express 2-3-1, and The Wreck of No. Nine.

In the Listening Section of the Guide, there are excellent suggestions for records having particularly fine imitative sounds in them.

The following experience is indicative of the interest children have in sounds around them and also shows how these sounds are an integral part of music.

Illustration:

Experimenting With Sound

> It was one of those times in a lower elementary classroom when each child was intent on his own activity. Many of them were quietly reading and doing research, a few were engaged in painting, one was working on a clay figure, others upon the floor were making large charts. An attitude of sincere and enthusiastic response to the materials and ideas with which they were working permeated the room.

[1] "This Old Man" can be found in Songs Children Like, Bulletin of the Association of Childhood Education, 1201 Sixteenth St., N. W., Washington 6, D. C.

From a distance, then overhead came the startling sound of three B-17's. The children were alert, not distracted. One of them said, "Those Flying Fortresses make powerful sounds." As we heard the sound of the planes fade with distance a discussion of other things that produce sound arose. We began to experiment with the materials, the objects in the room. We discovered the low deep sound of the floor, the high sound of the chair rung, the sound of metal compared with wood, the sound of a suspended article in contrast to the sound of the same article as it lay in contact with another. Then we went on to a discussion of the pleasantness of sound, the many ways in which it affects us daily, the way we use it in making our wants known in speech. We experimented further with materials out-of-doors and in; we used commercial instruments that were available and collected materials which became our own instruments.

Out of all this natural experience we built up a set of bottles filled with sufficient water to produce the variety of sounds which we later learned was the scale. Upon these the children experimented further with sound and tone. Writing of lyrics developed and the working out on "our bells" of music for our poems brought many moments of delight and increasing development in the variety and beauty of the poems and tunes.

As another outgrowth of this experiment with sound we discovered that certain sounds were like certain ideas, or persons, or other sounds - a fairy, a brook, falling rocks, and thunder. We had many happy days discovering such sounds and weaving about several of them a thread of story, then fitting into its place in the story a bit of piano music to which a creative dance, that belonged with our evolving idea, was done. No one of these "stories" became an "always done the same" type of thing, but each was continued only to the point where it brought the maximum aesthetic response.

Children who had always known joy in sincere and enthusiastic response to materials and ideas had known great extension of that joy through their experiments with sound.

Raw and natural materials found in the environment offered the stimuli for experimenting and creating music which did something to the child and also allowed the child to do something with music.

<u>The sing-talk of children is carried over into the literature and music of a people</u>. The sing-talk leads very naturally into the singing nursery rhymes and Mother Goose songs which tell a story and invite physical activity to accompany the singing. Ballads are extended sing-talk expressions which have been refined, given definite pattern and form after much repetition over a long period of time. It is thought that such songs as Billy Boy, Clementine, The Bold Soldier and other ballads may have grown out of simple chants or sing-talk.

In the Singing Section of the Guide there are listed ballads, folk songs, and nursery songs which are helpful in showing how sing-talk grows into musical composition with form and pattern.

A requisite for <u>creative music composition</u> as in any other form of creative expression is that it is rooted in experience. To stimulate creativity in music the school must aim to provide many rich, meaningful experiences and many contacts with life. There should be opportunities for actual work and play

within the social group and opportunities for the child to become steeped in his musical heritage. It is helpful to focus attention on eyes that see, ears that hear, noses that smell, tongues that taste, and hands that feel. Through these senses the child comes to know the world in which he lives and the people with whom he lives. In this world are the possibilities for the experiences from which creative music flows. No one can create in poverty of experience for creativity is the spilling over of a full cup. A rich intake of experience from the culture and from human contacts will cause the child to give back in his unique and typical way. If the teacher is to encourage and stimulate creativity in music he will see that the flow is a constant progression of taking in and giving out.

As children become familiar with the more highly organized patterns of life they have a tendency to lose some of their earlier spontaneity and to begin to imitate the organized patterns in society. As they imitate they interpret. As they interpret they create. If they have had a rich "intake" through wide experience their creations will be beautiful and worthy. This type of creation leads into original composition or reassembling known ideas into new patterns for sharing with each other. At this level the product as well as the process is important. At this stage children begin to create original ideas to share with school and community. Festivals, assembly programs, pageants, room programs, Mother's Day Teas, etc. become things of their own making. Social interchange should be appropriate to the level of the child.

The following experience is an example of creativity at this level:

The Spring Festival

A spring morning, music, a green on which to dance, and a colorful costume is all that children need for a satisfying performance. Teachers need enough plan to indicate at least the order of events.

Planning the spring festival often begins in the room when a child comes in one spring day with the remark, "Isn't it time to have the spring festival, when are we going to have it, and what are we going to do this year?" Teachers have in mind a review of the year's work in rhythms, also, that the hour on the green must be a satisfying experience to each child. The program grows with no one person or group dominating and with all participating.

Always there is music and dancing. Within these broad confines many, many delightful activities have been enjoyed. There have been maypoles, folk dances from various countries, and pantomime dramatic plays from favorite classics - Tom Taper, The Shoemaker and the Elves, Sally Gabble and the Fairies, The Selfish Giant, Hansel and Gretal, all told in rhythmic movement. Children have shown in dance what fun it is to fish, row boats, jump the rope, climb, and play with balls, tops and toys. Gardens have been planted and have flourished magically. The sun has driven his chariot, the wind has blown; bumblebees, butterflies, birds, frogs and many other animals have cavorted on the grass. The whole of the fairy world, from elves and brownies to giants striding on stilt legs, have lived for an hour. Real people - pioneer folk, colonial ladies and cowboys, Indians, foreign children and a town band have performed.

Operettas have been given with the older children doing most of the singing and the younger children joining voices as they could and fitting their dances into the general scheme. Other programs have been made up by each group choosing its own theme. One such program consisted of a maypole dance, creative and folk dancing, acrobatic stunts and tumbling, Indian play and dances, a pantomine victory garden, and vacation fun to music.

Most charming, too, is the informality of the whole affair. Those not taking part at the moment sit about in colorful groups on the grass watching the proceedings with keen interest. Small brothers and sisters, and even parents, wander down to the green and become a part of the show. One friendly black dog has been a comedian for years, and one year a grounds' caretaker, cutting grass in the background, unconsciously starred with the rhythmic sounds and movements of his scythe, and by leaning on the scythe to watch the children of Hamelin town troop down the hill after the Pied Piper.

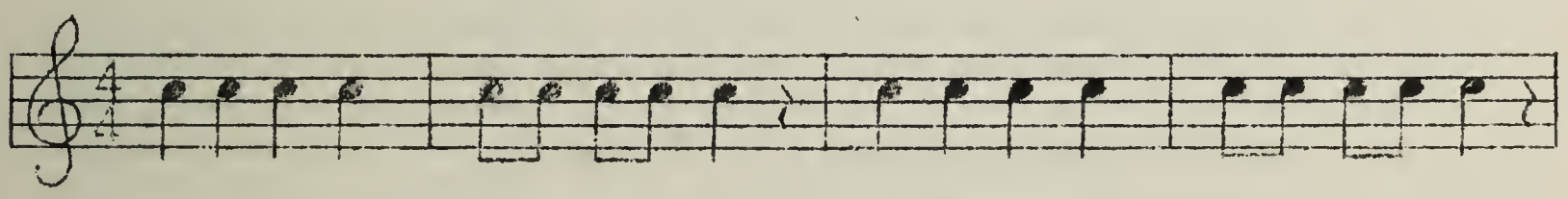
No sooner is one festival over than someone begins to think of something new to do the next year. At present parents are preparing to join in the singing while older children do interpretative dancing. There will also be a maypole and folk dances by parents and teachers. The spring festival now gives promise of growing into a community activity for children and adults.

Creative acts do not always have to have an outward expression. Sensitivity to detail, to beauty, and to harmony in music is a form of creativity. The ability to listen and enjoy and appreciate is one of the highest forms of creativity. The section on Listening will develop this idea to a greater degree.

Recording Creative Music

Often bits of song come spontaneously. These can be sketched on cards on which are ruled the lines and spaces or on the blackboard. The following are two examples of creative songs coming from first grade girls:

Alice was watching the rain while other children were playing about the room. She sang softly:



It is raining, Pitter pitter pat. It is raining, Pitter pitter pat.

Mary, skipping around the room at recess eating an apple sings:

I like apples, I like apples, Tra-la la-la la la la la

Actual creating can be simply started in many ways:

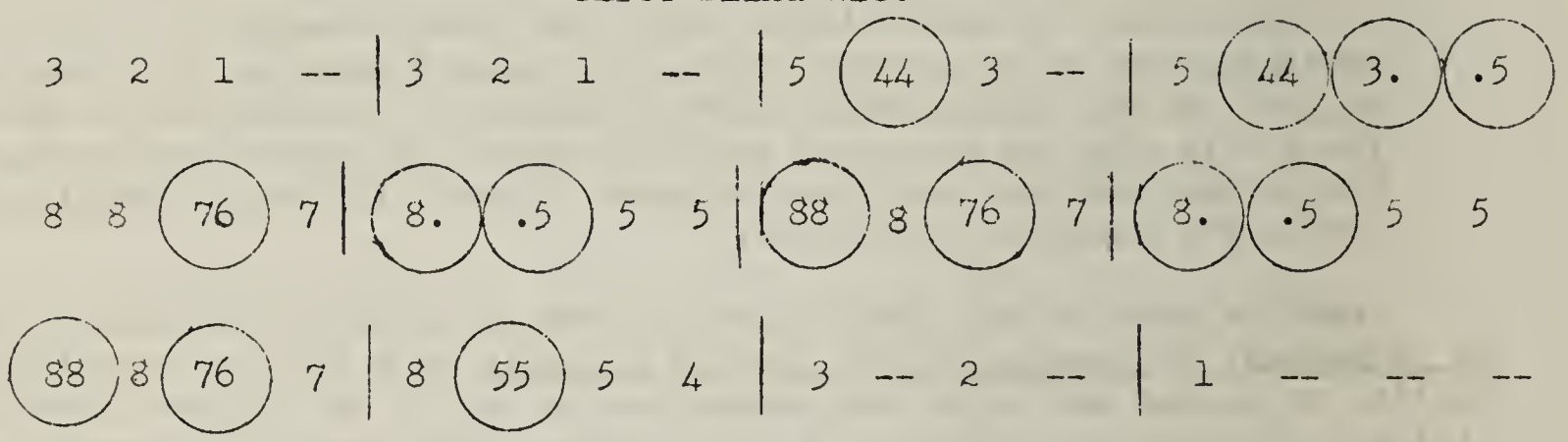
Sing known things in different rhythms
Sing new words to known melodies
Sing new tunes to known words
Sing new words to new melodies

The teacher who has not mastered the techniques of notation to the point where she can record the children's musical contributions may find it profitable to call in some parent or teacher who has the ability to record music.

A simple technique in recording is given by Satis Coleman in her book on Your Child's Music. The pitch is represented by numbers; the rhythms by circles, dots and dashes; and the pulse by bar lines.

It is helpful to write the words before the notes so that the words will not be too crowded.

Three Blind Mice



A dot after a number lengthens the number by half. A dot before a number shows the two, combined, equal one beat. The circle always stands for one beat. Any number below the middle octave has a dash above it. Any number above the middle octave has a dash below it.

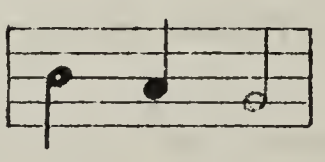
Other teacher helps in recording music activities[1]

Three Blind Mice

By number 3 2 1--
By syllable letters m r d--
By line direction

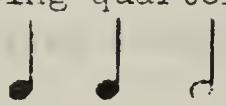
By note heads in space

By staff recording



Recording rhythms

When recording rhythms for use in a rhythm band, or simply to illustrate a rhythm pattern one child has made up, a teacher can indicate the fast beats by using quarter notes and half notes for slow beats.

Example - 

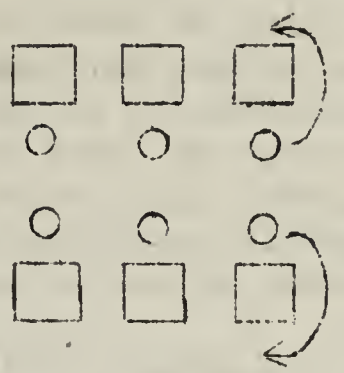
[1]Additional aids in recording children's creative music may be found in the following references: Creative School Music, Lillian Moore Fox, Silver Burdett; Manual, The World of Music, Music Teaching in Kindergarten and Primary Grades, page 53, Mabelle Glenn et. al. Ginn and Company.

Recording dance patterns

The general action of a dance can be descriptively written up without going into the details of each individual step, allowing for creative interpretation.

When wishing to organize children's creative dances in the upper grades into folk dance form, drawn patterns can be used to show the pattern design and arrows to show direction.

Illustration:



A Group Song

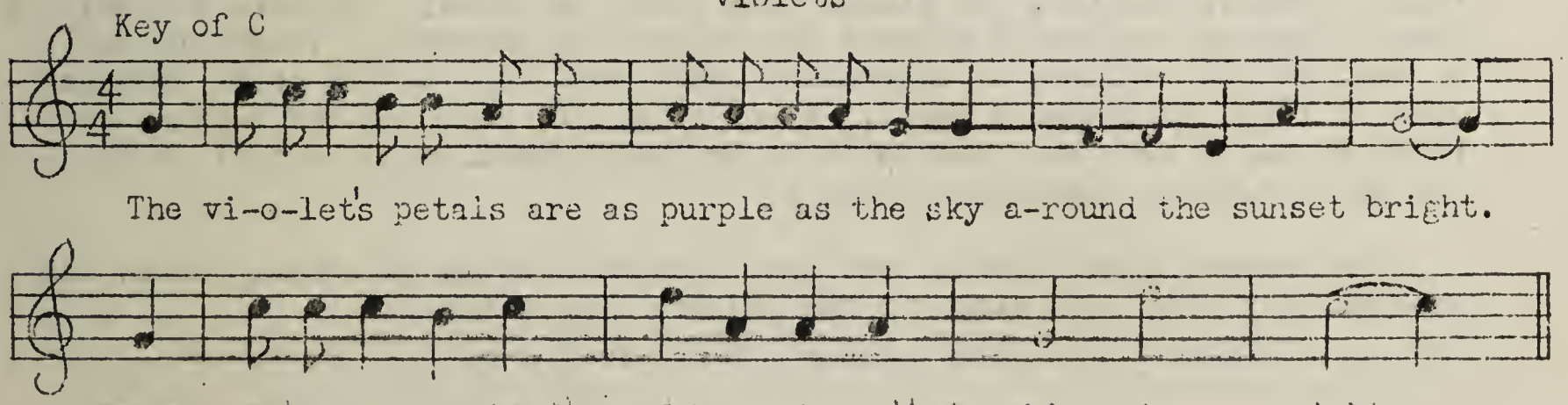
The children had been bringing in early violets from the woods. One violet specimen was of an unusually beautiful deep purple, with long petals and a bright yellow center. One child said the bright center looked like a golden star shining at night. Some children remembered that a day or so before a comment had been made on a very unusual sunset - bright colors on the horizon with deep purple beyond and they thought the color of the violet was just the color of the sunset purple. Grace, a very talented little girl in the third grade said, "All these things we are saying sounds like a poem to me," and this is the poem she made up:

"The violet's petals are as purple as the sky
Around the sunset bright,
Their centers are like the golden stars
That shine at night."

Everyone thought the poem was so lovely they wanted to make it into a song at once and so taking advantage of the enthusiasm of the moment the teacher encouraged them to go ahead and see what they could do.

Several children had melodious phrases to offer at once, after saying the poem over a few times with Grace who had written it. As the children sang, the poorer melodies were eliminated and those preferred were sung several times until the final selection was made. As the song began to develop in more complete form the teacher went to the board and put the notes on the staff so they could see how their song looked. This is the result:

Violets


Key of C
The vi-o-let's petals are as purple as the sky a-round the sunset bright.
Their centers are like the gold-en stars that shine at night.

The children were delighted to see their song in real music form. They were anxious to copy it and add to their story and poetry booklets which they had been putting together with their own illustrations. The children then copied this in their free time, on paper lined with staff and pasted it in their booklets.

Materials With Which to Work

Creativity in music as in every other field, has as its essential basis a rich, stimulating environment. Most children sing and dance and chant as they play in the freedom of the out-of-doors in their pre-school years. Everything is a challenge to their imaginative fertility - the world, the home, people, toys and playthings, animals, automobiles, machine guns and airplanes are reconstructed in imaginative terms of music. Often this freedom is at an end when children enter the doors of a formal routinized schoolroom.

The ideal school environment will provide a richness of experience with many things and freedom to respond to this environment in many creative ways.

Experience with sight and sound, with touch and motion are desirable. Experience with using himself, his physical body with its power to run, jump and leap, to sing and shout, and to imitate the sounds he hears about him is an essential part of creative expression.

There are many simple materials that a teacher can bring into a classroom that will give experience with touch, sound, with rhythm and tonal pattern in music, that will stimulate the child to use his creative power.

Most children love to experiment with the rhythm of the drum and tom-tom. If these are not available children can make very satisfactory drums out of oatmeal boxes. Inner tubes may be used for drumheads when stretched over nail kegs or large wooden chopping bowls. An inflated inner tube makes a very satisfactory drum on which several children can perform at the same time. Often one child will create a rhythmic pattern that will be caught by the other children or elaborated upon according to the maturity of the group.

Children should be encouraged to experiment with sounds made by various articles in the room when struck with a mallet. Difference in pitch and in tonal quality can often be demonstrated by tapping on the wood, or metal in the desk, table or radiator. The tick-tock of a grandfathers clock may be represented by tapping on two articles with different pitch. Rhythm sticks can be purchased as part of a rhythm band equipment. Pencils, tinker toy sticks, dowels, or short pieces of broom handle may be used as substitutes. A triangle is an important piece of musical equipment. A heavy nail, horseshoe, or a piece of metal pipe suspended by a cord or string makes a good substitute. Bells, gongs, tambourines, chimes, wood blocks, gourds, xylophone, castanets, water glasses, bottles, and flower pots tuned to scale, whistles, flutes, toy pianos, puppets and stick figures are suggestive material. These are useful in stimulating children to experiment with sound and to use as an accompaniment to their spontaneous songs. A box of simple costumes and costume materials in gay colors help the child to project himself into another personality and make creative expression easier.

The teacher should bring into the classroom books, pictures, poems, and stories that will lend wings to the child's imagination.

Pianos, radios, and phonographs are highly desirable, but not absolutely essential. No teacher need feel that she cannot have many creative experiences without these instruments. Given such an environment with freedom and time for the child to experience and enjoy, an understanding teacher who knows when to help and when to leave well enough alone - these are the conditions under which the creative spirit finds best and fullest expression.

"What finer thing could we, as educators, do than to put our collective minds to work upon using music to help the young discover their own individual dreams, wishes, and aptitudes in order that they may create much; that they express many ideas that are their own? What might we not do for strengthening well-rounded personal and social growth if we could discover for ourselves the value of encouraging and guiding responses natural to children themselves? Might we not find also newer and finer values if we could once become bold enough to free children from the tyranny of standards too fixed to admit the feeble and often trite, the crude and often confused beginnings that still are theirs? Is it not possible that improvement over one's own small beginnings might gather enough cumulative force to be admitted as a detail in the general forward movement of human creative effort?

In the end, and regardless of medium of expression, it is creative human power which supplies the living themes that always have and always will dominate humanity's great unfinished symphony."[1]

[1]From THE MUSIC CURRICULUM IN A CHANGING WORLD, by Lilla Belle Pitts. Copyright, 1944; by special permission of the publishers, Silver Burdett Company, New York.

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INSTRUMENTAL MUSIC

The Value and Need of Instrumental Music in the Elementary School

Instrumental music is any method of sound production that goes beyond the physical self. For example, when a child picks up a stick and taps it to make a sound, he is extending his musical activity beyond himself. As a child becomes more complex through varied experiences, the normal tendency is to extend himself through the use of instruments. It should, therefore, be the right of every child to explore the media of musical instruments in order that he may develop his physical, emotional, and imaginative personality more fully.

Music educators are coming to the realization that intelligent consumers of music are best developed from "participating amateurs." "We appreciate most that which we know best." Children who have handled instruments, who have attempted to play them, who have watched others manipulate them to produce satisfying sounds, are most likely to become the intelligent consumers of good music.

In music as in literature, there is a wealth of splendid material, which is the rightful heritage of children, to be understood and enjoyed by those who begin the study of instrumental music in the elementary school. The elementary school should provide abundant musical experience for children but should not attempt specialization. Most children need greater maturity and more rounded development before specialization is valuable to them.

The Program of Instrumental Music in the Elementary School

Problems

Professional standards have too often been imposed upon children from birth by adults. Too much emphasis has been placed upon the finished product and not enough on the processes of learning. Good teaching, however, will provide techniques along the way in terms of children's needs and growing understanding so that the skills needed for artistic performance are being learned.

The regular classroom music teacher should recognize that when children are ready for specialization they need to pass on to a teacher with more specialized ability. Specialization should come when there is adequate physical maturation and when maturity of judgment justifies it.

We cannot regiment children when differentiation is marked.

Acting on the philosophy that instrumental music is for all the children of all people, it must be assumed that it has a definite place in the curriculum and should not be considered to be "tacked on."

Informal instruments such as harmonicas, guitars, mandolins, ukeleles, banjos, and others have a place as well as standard instruments.

Tonettes, symphonettes, harmonicas and rhythm band instruments are not preband or orchestra instruments, but they may be used to give instrumental experience to more children.

In lieu of aptitude tests, an urgent desire to learn an instrument is a criterion if the child is stable, and is recommended by the regular teacher. In the words of John Dewey, "Truly strong and abiding interests are symptons

of capacity." Satis N. Coleman also states, "If there are boys who think that music is 'sissy,' it is a result of external influence and not of any natural feeling."

Any teacher who desires to teach instrumental music can, with little effort, gain sufficient background of fundamental concepts and techniques to guide student activity. "It is easier for a teacher to learn to teach music than it is for the musician to learn to teach school."[1]

Elementary schools should be given a fair proportion of available school district funds for the purchase of musical instruments.

Criteria for Evaluating Experiences

When evaluating the quality of experiences which elementary school children may have with instrumental music, the following suggestions may be helpful:

1. Activities should be organized to provide for individual and social growth and democratic living.

2. Growth should always progress from the child to the culture. For this reason, emphasis should be on knowing children and understanding how they grow and learn. Take the child from where he is and move him forward.

3. Emphasis should be on group participation. Playing with a group is generally more satisfying and provides functional experiences in the use of an instrument.

These Statements are Suggestive of a Technique to be Followed in Teaching Notation:

1. There should be a definite plan of teaching sight-reading in the easiest and most efficient way.

2. Drill should come after the pupils have seen the need, not before.

3. The pattern should come to the ear before it comes to the eye.

4. Words, tunes and rhythm are all involved in note singing and playing.

5. One of the important functions of instrumental music studies in the elementary grades is to provide a technique for the accurate reading of music.

Experiences With Instrumental Music

These experiences were contributed by workers in elementary schools of Utah and are included as suggestive ways of working with an instrumental program in elementary schools.

Teachers Learn Instrumental Music

The following is an attempt to show how one school district initiated an instrumental music program:

[1] J. E. Maddy and T. P. Giddings - Instrumental Technique for Orchestra and Band - Willis Music Company, Cincinnati, Ohio.

From the teachers in the district known to have musical ability, the music director selected a group that he felt were capable of teaching instrumental music if properly trained. An in-service training class was organized for these teachers.

At the first meeting of this group, the possibility of developing a district-wide instrumental music program was discussed. The teachers accepted the suggestion to study the various orchestral instruments in preparation for teaching in their respective schools.

The necessary instruments were purchased by the school board and the class work was begun under the direction of the music director. Among the group there were some who had had training and experience on one or more of the instruments.

Each teacher was given an instrument she had never played. The class met once a week for two seasons and the teachers studied and practiced regularly. Each teacher had access to a stringed instrument for the entire period. The wind instruments were rotated at about half-year intervals. Music from several sets of instrumental books and regular class songbooks was studied.

At first, the classes were a 'realization of dissonance' but with practice and work the sounds began to be more nearly recognizable as music and the joy and enthusiasm of the teachers was unbounded. Besides learning to play the notes of the music, they learned the care and repair of the instruments. Books of technique and theory were read outside of the classes.

Teaching Instrumental Music in the Classroom (Wind instruments)

Our first aim was to get the children interested in instrumental music. About two weeks before the announcements of the instrumental program, a series of concerts was arranged and presented by the W.P.A. Orchestra. Prior to their appearance, however, pictures of the various orchestra instruments were shown and discussed in the various schools and classrooms.

The concerts were well received by the boys and girls and many expressed a desire to have an instrument and learn to play in an orchestra. A set of instruments was brought to the school where they were put on display and a short instrumental program was presented by children from the junior and senior high school classes. The pupils were impressed by the ability of the older children.

The young people now began to wonder about their own capabilities. Each child was permitted to try all the instruments. The instruments were carefully sterilized after each trial.

Most of the children were interested and many carried their enthusiasm into their homes. The parents were invited to school for consultation with the instrumental music teacher and a date was set for the beginning of classwork.

In one school, at the first, there were twelve violins and thirteen wind instruments in the beginning group and two violins and three wind instruments in the advanced group. Children who showed aptitude, but who found it impossible to purchase an instrument, were issued district-owned instruments; including drums, cellos, violas and a bass violin.

The first class to meet was the group beginning wind instruments. When they entered the music room, each was asked to find a chair behind a music stand which had his name on it. The children felt that they belonged to the orchestra

once they were back of the stands. Some of the children already knew the correct position for holding the instruments, others looked to the teacher for a few general suggestions.

The teacher next asked if anyone knew how to hold a cornet. Roland, whose brother played one in the high school orchestra, stood and demonstrated the proper posture and position. Roland had played a bugle with a Boy Scout group.

Each child now stood and, with the aid of the teacher, placed the instrument in the proper playing position. Some of the clarinet students wanted to hold their instruments in the same position as the cornets were held, but the children who were familiar with the clarinet soon 'put them straight.'

The cornet students were sent into another room under the direction of a boy who had played cornet for a year. It was his job to get them to play sol-fa-mi-re-do (g-f-e-d-c).

While the cornets were out of the room the clarinets practiced the correct procedure of preparing and placing the reed on the instrument. When all the clarinets were ready, the group stood. The position of the lip, chin, body and instrument were checked. At a signal from the teacher the children all played 'G'. The ease with which the tone was produced was very encouraging. There were some squeaks but as they had heard these noises before while trying the instrument, each knowing that it was not the correct sound, they tried hard to produce the correct tone. They called this note 'sol'. Then the teacher asked if anyone knew how they could play 'fa'. Of course, some had been trying the instruments at home so they knew how to play sol-fa-mi-re-do. Soon all could play that much of the scale.

All cornets and clarinets were asked to play sol-fa-mi-re-do (g-f-e-d-c). With the teacher's aid they learned that the tone 'C' on the cornet was the 'do' or same note on the clarinet. They all played it. Then the teacher asked them to look at the first note in their first piece.[1]

While they watched the notes, the teacher sang and played the tune which was made up of the first three notes of the 'C' scale. The children sang the notes with words and with 'loo'. Again they played their 'do'. They now came to know it was the first note of the song. The children had played sol (g), fa (f), mi (e), re (d), do (c). They found it easy to go slowly up and down the scale playing the little tune. Before the class was dismissed they looked over the three remaining tunes on the first page and discovered there were no new notes, only the four they had learned. They were just 'fixed' differently. They knew they could play the whole first page by tomorrow. The instruments were now carefully put away.

That beginning day they had spent an hour. The following classes were of one-half hour duration.

The following day they <u>did</u> know the whole page. Their enthusiasm was contagious. All students soon realized they had to practice if they were to keep up with the group.

<u>Classroom Experience in Teaching Instrumental Music (Wind and strings)</u>

Since there had not been an instrumental program in the school, the children were not familiar with instruments. The music supervisor brought a flute,

[1]Universal Teacher for B Flat Clarinet and B Flat Cornet (Maddy & Giddings, Willis Music Company, Cincinnati, Ohio)

a clarinet, a cornet and violin. All fourth, fifth and sixth grade children were given an opportunity to try their skill at manipulating these instruments. Every instrument mouthpiece was properly sterilized after each child used it. It was the first time many of the children had had an instrument in their hands and it was a great thrill for them. They had a good time trying to blow the dornet, clarinet and flute and some of them got some excellent tones from these instruments.

The Kwalwasser Dykema music test phonograph records were used to create an interest in listening. Every child in the three grades, fourth, fifth and sixth had this listening experience and then we sent a note home with each child stating that we were going to start an instrumental program in the school. Twenty-one children responded and after Christmas we started our instrumental program. We had a string group of eight violins which met every day. One child had been taking private lessons for a short time so she helped a great deal. We used the Universal Teacher method, Maddy and Giddings, Willis Music Company, Cincinnati, Ohio. The children were anxious to learn the first song in the book which is "My Violin." First we sang the song with words, then with the singing names or 'sol, fa' syllables. The teacher then tuned the D strings on all violins and Nancy, the little girl who had taken private lessons, showed the boys and girls how to hold the violin and bow. The group sang the singing names and Nancy played the little tune. Then, they all proceeded to play the same number. There were many squeaks and squawks but each child managed to play through the song. We then sang 'do' and all the children bowed on their open D. Next we sang 're.' The children kept singing this note and soon all of them found the correct position using their first finger. Then came 'mi' and we used the same procedure, second finger for 'mi' etc.

After singing the tones do-re-mi-fa (d-e-f-g) and fa-mi-re-do (g-f-e-d), we learned to play them on our instruments. Then we went back to our books to play the tune "My Violin." The children soon discovered similar notes in the next song and wanted to try it also. This new song introduced the open A string so we tuned the A strings as well as the D strings. We did a great deal of singing before we tried to play new numbers.

In the wind instrument class much the same procedure was followed. The Universal Teacher was used and much singing was done. The children learned several little pieces which could be played by both wind and string instruments so we met together and had the gratifying experience of ensemble playing. Several programs were given before the end of the year, always using pieces we had learned in regular classroom situations. Some of these pieces were: Onward Christian Soldiers, America, Sweet and Low, and Abide with Me.

Group Violin Classroom Experience

Group: Twelve, fourth and fifth grade children with no previous experience in instrumental music.

The teacher quickly tuned the D strings on all of the violins, briefly indicated (by example) the playing position for violin and then assisted members of the class in holding the instrument.

The class was directed to draw their bows across the open D string. This tone was sung by the group and named 'do.' They discovered that they could produce some tones higher than D or 'do' by pressing their fingers down on the D string. They also discovered that they could use their fingers in much the same way on the violin as on the piano. That is, 're' could be played with the first finger, 'mi' with the second and so on.

The first song in each child's violin book was made up of the tonal figure do-re-mi-fa. The boys and girls were able to sing this simple song at sight both with words and syllables. The teacher now suggested that "we might play this song on our violins making it sound like our voices." The first attempt produced a very bad example of how the song should sound. But, by many repetitions of playing and singing and with the assistance of the teacher, most of the fingers found approximately the right "spots" before the end of the class period (30 minutes).

The next day one of the boys had discovered that he could play the first tune he had learned on the A string as well as on the D. After Fred had proudly demonstrated his discovery before the class, the teacher tuned both the D and the A strings of all the violins after which the entire class played the now familiar tune on the D string and then on the A.

Before the second class period ended, other children discovered that it was possible to play this same tune on the G and the E strings. Of course, it was then necessary for the teacher to tune all the strings on all the violins so that the class could have the fun of playing their first tune on each string of their violin.

At each succeeding class period new songs were studied, old ones reviewed, new possibilities discovered and tunes learned at home by individuals were heard by the class. Singing was always an important part of the class activity, using song material from classroom books. "If you can sing it, you can play it."

Additional Suggestions for Elementary Instrumental Music Activities

Introducing the Instruments of Percussion

One of the reasons why some amateur drummers want only to make a noise and do not care to be bothered with reading music is because they are permitted to "drum along", rather than to learn to read all of the music accurately. Great care should be exercised in guiding children into the correct method of handling snare drum, bass drum, cymbals, triangle and bells.

Instead of a child waiting until he is capable of playing all technique necessary to perform regular band and orchestra music, he should be taught to play simple pieces following the melody and using single right and left strokes alternately.[1]

As soon as children see the need for the study of technical exercises, they should obtain a practice pad and instruction book, and if possible, study with a teacher who understands the rudiments of drumming. There is no need for children to play drum music "by ear" when they can learn to read music accurately from the beginning, if properly guided. This is true also of all percussion instruments.

There should be a separate player for each percussion instrument. One child should not play bass and snare drum together. Also, each child in the drum section should learn to play all of the percussion instruments. This will make it more interesting for the children and will keep them busy learning to count time and to play rhythmic figures on more than one instrument. Elementary school orchestras should have at least four players in the drum section: one play for the bass drum, one for the snare drum, one for cymbals and one for the triangle.

[1]Maddy & Giddings - Drum Book, Universal Teacher for Orchestra and Band, and Instrumental Technique, a manual for teachers - Willis Music Company, Cincinnati

Group Piano

Teaching children to play piano by group methods is controversial. Many music educators contend it can be done only by private teaching. There are, however, those who claim marked success with a group method. Several references in the bibliography suggest help in teaching by group methods.

Toy Orchestra

During the process of development of the child, his experience with toy band and orchestral instruments becomes a valuable aid to his rhythmic development. Actual participation with an instrument, rather than listening to and being told about music, should bring about enjoyment and understanding. In the use of simple rhythm band instruments it is suggested that each percussion instrument; that is, rhythm sticks, triangles, bells, tambourines, wood blocks, and drums; be explored for all its possibilities and be occasionally used for an accompaniment to the songs which the children sing when appropriate. Comparison of instruments in regard to size, pitch and quality is a good way to learn about toy orchestra and band instruments. Lest the use of toy band instruments exceeds the bounds of good education, the following suggestions to teachers are offered:

1. "Don't exploit children simply because parents and luncheon groups think the youngsters are 'cute'."

2. "Don't let the same children play the same instrument too long simply because they do an especially good job on one instrument."

3. "Don't let this type of experience be the only experience children have with simple percussion instruments."[1]

As the children learn to manipulate toy orchestra instruments, and as they begin to develop discrimination in listening to various instrumental pieces, they should be gradually made to realize that some instruments are suited for playing certain parts of the music while other instruments sound best with still other parts of the music. By experience and careful teacher guidance, children in grades two and three often suggest toy orchestra instrumentation which can be used effectively with such numbers as:

Military March - - - - - - - - - - - - - - - - - Schubert
Turkish March - - - - - - - - - - - - - - - - - -Mozart
Cradle Song - - - - - - - - - - - - - - - - - - -Grieg
Gavotte -Gluck
Soldiers' Chorus - - - - - - - - - - - - - - - - Verdi
Minuet - Haydn[2]

Illustration:

An Experience With Homemade and Informal Instruments
In a Rural School

The school was typical of the one-room, one-teacher variety which included the first to the eighth grades and this year had an enrollment of about twenty students. Because of its being located in a remote area, many of the children consistently miss out on experiences that are ordinarily taken for granted.

[1]Perham, Beatrice - Music in the New School - Neil A. Kjos Music Co., Chicago
[2]The Music Hour in the Kindergarten and First Grade - Silver Burdett Company, New York.

Because there had been no music in the school for several years, most of the students had not learned to sing, and because they were unable to carry a tune, were too self-conscious to try.

As a beginning for musical activity we organized a rhythm band but the older students soon lost interest in it so it was suggested that we supplement it with any other instruments that the students had access to. Two guitars, one mandolin and one ukulele were brought in immediately. As the students began to play melodies and accompaniments on these instruments, others became interested and more mandolins were added. All of the students wanted to play an instrument so we were faced with the problem of supplying each student who was unable to buy one, with a pitch instrument of some kind.

Of available materials, it seemed to us that cigar boxes had the most possibilities so after several attempts at school and home we were successful in making tunable ukuleles from them. To add variation we made some of them with long necks, strung with tenor banjo strings, and tuned them an octave lower than the regular ukulele. In a short time every student in the school was playing an instrument. Later, two people from the community who wanted to learn to play joined us.

Our repertory consisted mainly of folk songs that could be accompanied with the tonic, sub-dominant and dominant seventh chords. The mandolins carried the melody and the harmony parts.

In addition to the regular ten or fifteen minutes of daily practice, the students spent recesses and noon hours in making music when it was too cold and stormy to go outside. They worked on their homemade instruments during art periods, free periods and spare time. A total of twenty-three instruments were made.

Directions for Making Homemade Instruments

Since all homemade instruments require craftsmanship to varying degrees and practically all of them offer opportunities for creative design, their correlation with art, handicraft, and shop classes is obvious.

The following suggestions are intended more to stimulate interest and experimentation than to give detailed procedures. After all, the greatest enjoyment comes when, through his own creative activity, one succeeds in producing music from common materials. They are arranged with the simplest and most easily made instrument in each group coming first. However, the most difficult can be made successfully by students in the upper elementary grades. The tools required can be purchased at any hardware or five-and-ten-cent store, or brought from home by the students as they are needed. Many of the materials can be found among discards, or can be obtained new at a very small cost.

Rhythm Sticks

Two sticks or dowel rods, 1/2" or 3/4" by 14", in hardwood such as black locust, maple, oak, or mahogany.

Cymbals

Materials needed: Two pie plates or kettle lids of thin metal each nailed to a 6" handle of wood.

Sand Blocks

Materials needed: Two blocks of soft wood, about 1"x 3"x 6". Tack or glue sandpaper on one side and partly up the sides of each.

Wood Blocks

Materials needed: Block of hardwood, (see rhythm sticks) about 2"x 3"x 6" attached to a handle, and tapped with rhythm stick.

Rattles

Materials needed: Hollow gourds, small cardboard boxes (shellacked), cans, etc., with a few pebbles or dried beans inside. Wood handles may be added.

Bones

Materials needed: Two pieces of hardwood or roof slating, 6"x $1\frac{1}{2}$"x $\frac{1}{4}$". These are held between the fingers (one held stationary) and played like castanets.

Tambourines

Materials needed: Six sets of washers, roofing nail plates, or soda water bottle caps, opened slightly with a hole punched in center, fastened at equal distances to the rim of a shellacked paper plate with paper fasteners or wire. Instructions for making regular jingle and tunable tambourines are given by R. C. Barnes in The Piper's Drums, a British publication sold in this country by Edward Schuberth and Company, 11 East 22nd Street, New York. Price is $1.00.

Drums and Tom-toms

Materials needed: Oatmeal box decorated and shellacked, hatboxes, nail kegs, cheese boxes, hollowed logs or wooden hoops equipped with skin heads of parchment (made from sheepskin), or vellum (made from calfskin). Discarded drum and banjo heads may be obtained from music stores. The head must be attached to the drum barrel with a hoop, cords, tacks, lacings, or glue while it is wet. Raw calf or sheepskin heads may be prepared by soaking the skin in a solution of wood ashes until the hair comes off, then placing on the drum while wet. Excellent instructions for making regular snare drums, kettle drums, tunable from "D" to "A", sticks and stands are given by Barnes in The Piper's Drums. (See Tambourines.)

Triangles, Bells and Chimes

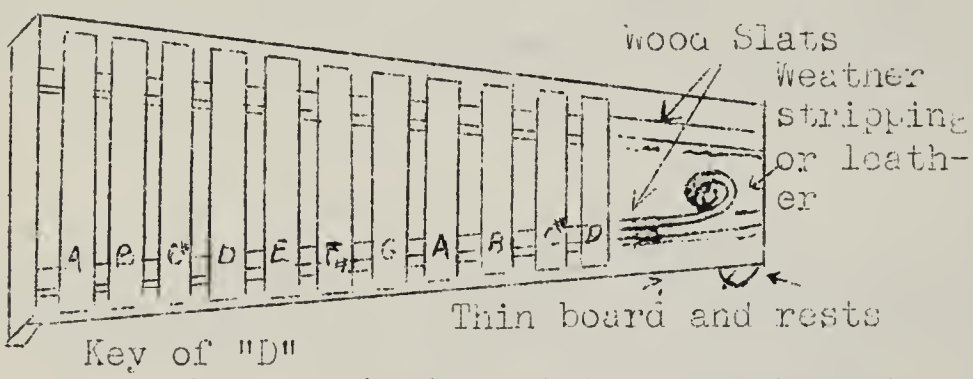
Materials needed: Large spikes suspended from string, sleigh and cowbells, harrow and hayrake teeth bent to the shape of a triangle, horseshoes (can be chosen according to desired pitch) - hang from a frame with fine string, glass tumblers or bottles tuned to a scale by adding water. Lengths of brass and thin-walled copper pipe, available at plumbing shops, have beautiful tones. They can be tuned by sawing pieces off with a fine toothed hacksaw, and different effects can be secured by using different striking mallets of metal, wood,

or chamois covered cork. They may be held or hung by wire hooks placed in holes drilled in the top, or wire fastened in the threads, a filed groove, or under a hammered flange. Iron pipe can also be used. However, lengths of 1" pipe shorter than 18" have a piercing tone that is unpleasant.

Melody bells can be made from 60 penny spikes, a 19" length of broomstick or 1"x 2" board, fine string or wire, and a piece of strap or wood for a handle. The pitch of the spikes, full length, is around "D" or "E-flat". (A-440) The pitch is raised by sawing with a hacksaw or filing pieces from the point of the spike. On the lower tones, approximately 5/16" will raise the tone one step, but this amount decreases as the scale progresses upward. If frequent checks are made with a good pitch pipe or piano, an accurate scale with a beautiful bell-like tone can be made. The head of the spike is placed in a loop made from two strings and tied loosely to the broomstick or through holes drilled in the board. Use a spike or bolt for a striking mallet.

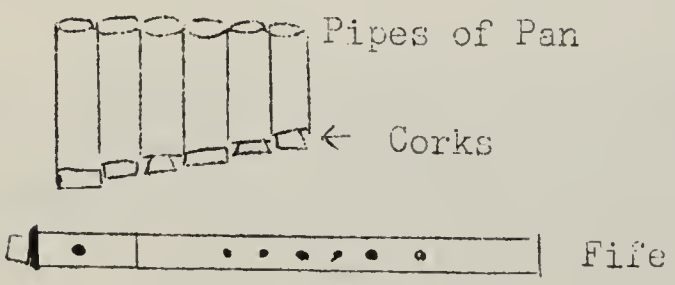
Xylophones

Hardwoods such as native black locust, mahogany, maple, or walnut have the best tones and are much more durable, but are more difficult to work with. Of the soft woods, cedar and redwood are good. The bars can be sawed from strips cut to measure at a sawmill. Approximately one foot of 1½"x 3/4" wood will produce the tone "A". On the low tones, sawing off about 3/4" will raise the tone one step, but this decreases as the bars become shorter and higher. Bars must be attached at points a little less than 1/4 the length of the bar from each end to produce the best tone. The tone name or number can be burned into the bar with an electric burning pencil. The bars can be attached with small screws to leather strips from an old leather belt, and short scales held suspended in the hand. On long scales, better effects using two mallets can be obtained if the bars are attached to a wooden frame and cushioned with felt weather stripping or leather. The bars must be free to vibrate. Good mallets are very important. The knob end of a shoe tree is good, but they can be made by gluing a dowel into a hardwood ball or shaping a ball from a wood cube with a rasp, coarse file and sandpaper. A three bar xylophone is effective for harmonic and rhythmic effects when tuned to I, IV and V of the scale. (D, G, and A in the key of "D") These instruments are very easily made, especially if one has access to a power saw.



Pipes and Fifes

Blow across the tops of bottles and jugs. Pipes of Pan can be made of different lengths of test tubes, bottles, cane, or bamboo. The longer the tube, the lower the pitch. The tone is produced by holding the pipe tightly against the lower lip and blowing a rather forceful stream of air across the top. They can be held together by tape or wooden strips. Fifes can be made from bamboo with the joints pushed or burned out. The larger end should be stopped with a cork, and the blow hole drilled an inch or so from it. The first



hole should be made about 1/4 the distance from the blow hole to the end, and the other holes approximately 3/4" of 1" from it. The larger the hole the higher the pitch it produces.

Shepherd Pipes

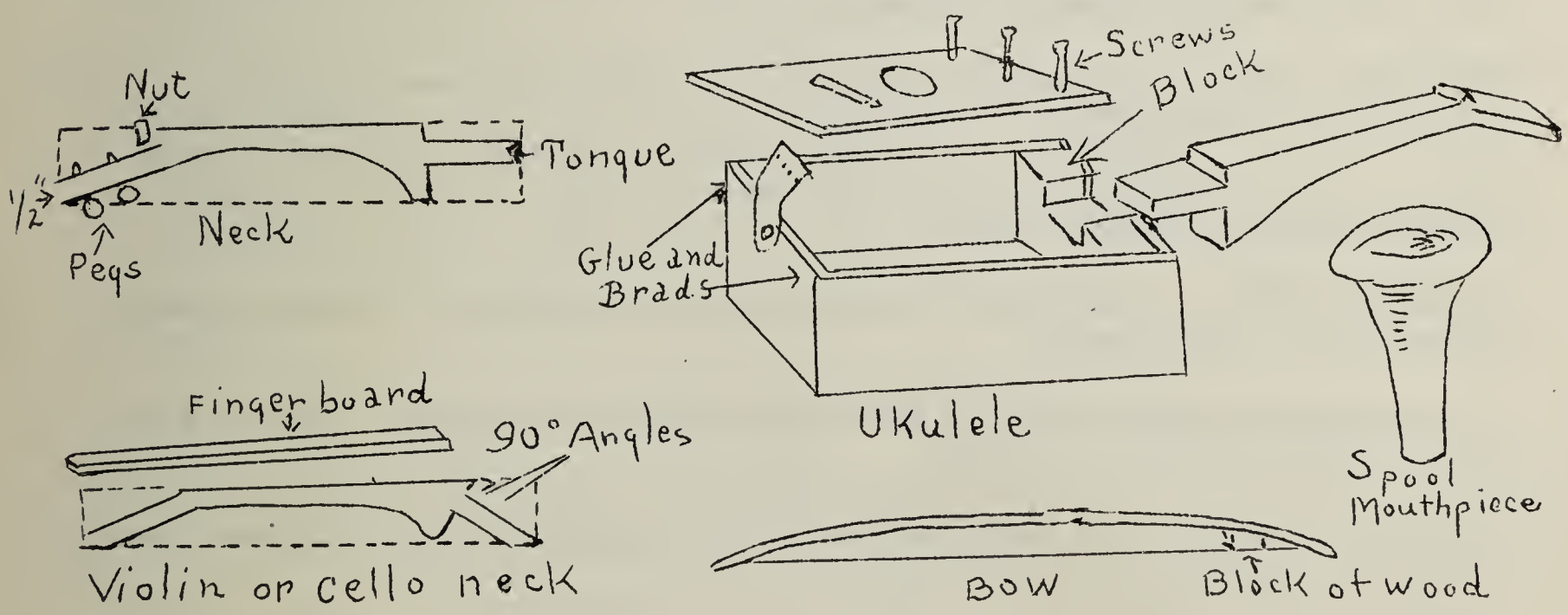
These are excellent instruments which can be made for around ten cents each. Detailed instructions for making the treble, alto, tenor and bass pipes are given by A. D. Zanzig in How to Make and Play a Shepherd Pipe, National Recreation Association, 315 Fourth Avenue, New York, for thirty-five cents, and by Margaret James, Director of the Piper's Guild, in The Piper's Handbook, British publication available for $1.00 at Edward Schuberth and Company, 11 East 22nd Street, New York. For information regarding membership in the international Piper's Guild, write Miss Jennie Cossitt, 237 East 104th Street, New York. Bamboo already hollowed out can be obtained from Bamboo and Rattan Works, 901-907 Jefferson Street, Hoboken, New Jersey.

Horns

Cardboard tubes with ends dipped twice in hot paraffin forms the mouthpiece. Bird whistles can be fitted into the ends of cardboard tubes or cones. Cow horns can be cleaned and fitted with a spool mouthpiece. The horn can be cleaned by boiling if the household and neighbors are long suffering. Metal tubes can be equipped with spool mouthpieces and with holes drilled in the tube to produce higher tones. The longer the tube, the lower the tone and the more possibilities of open tones produced by lip tension.

Ukuleles and Viols

Cigar box ukuleles can be made from a wood cigar box, a piece of 1 3/4"x 1 3/4"x 12" soft wood for the neck, a block of soft wood 1" thick and sized to fit snugly in one end of the box to support the neck, a piece of thin metal $1\frac{1}{2}$"x $2\frac{1}{2}$" for tailpiece, small pieces of wood for bridge and nut, long screws, a set of pegs and strings, glue and small wire brads.



Violins and cellos can be made the same way. A higher bridge must be used and the tongue end of the neck sawed at an angle to correspond to the slant of the strings. A fingerboard made to extend over the box is tacked and glued to the neck. The sound holes are placed at the sides of the bridge, and may be drilled and sawed in any shape desired. The 'cello is made of a large, tight box, and has a dowel rod or square rod of wood fitted into a hole in the end on which to stand. The bridge may be made of plywood. Violins and 'cellos are made with one to four strings. Bows can be made from 1/4" or 3/8" dowels and linen threads or horsehair to which rosin is applied. The spring of the stick, and a small block of wood pushed under the strings or hair at the frog end, will hold the hair sufficiently tight.

Additional References

Satis N. Coleman - Creative Music in the Home - John Day Company, New York. (Music stories, how to make and play instruments, and tunes to play) $3.50

Starting and Developing a Rhythm Band - National Recreation Association, 315 Fourth Avenue, New York. 15¢

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Cheyette, Irving - Four and Twenty Folk Songs - Carl Fischer Incorporated, N. Y.

Cheyette, Irving and Roberts, Charles - The 4-Tone Folio, More 4-Tone Folio, Third 4-Tone Folio - Carl Fischer, Incorporated, New York.

Church, Norval L. and Dykema, Peter W. - Modern Orchestra Training Series - C. C. Birchard and Company, Boston, Massachusetts.

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Isaac, Merle J. - Activity Orchestra Folio - Carl Fischer Incorporated, N. Y.

Isaac, Merle J. - Advancement Orchestra Folio - Carl Fischer Incorporated, N. Y.

Maddy and Giddings - The Willis Graded School Orchestra and Band Series - Willis Music Company, Cincinnati, Ohio. (Volumes 1, 2 and 3)

Maddy and Giddings - Instrumental Quartet Repertoires - Willis Music Company, Cincinnati, Ohio.

Maddy and Giddings - Universal Teacher Series - Willis Music Company, Cincinnati, Ohio.

Watters, Lorrain E. - Our Own Orchestra Folio - Carl Fischer Incorporated, N. Y.

Group Piano

Aitken, Geraldine L. - Music in the Home Before Lessons Begin - Carl Fischer Incorporated, New York.

Burrows, Raymond - Elementary Piano Instruction in New College and Teachers College - Teacher's College, Columbia University, New York.

Curtis, Helen - Curtis Piano Course - Curtis Music Company, Chicago, Illinois.

Daniels and Leavitt - Piano Course - World of Music Series - Ginn & Company, New York.

Miessner, Otto - Melody Way - Miessner Music Company, Chicago, Illinois.

Schelling, Haske, McConathy - The Oxford Piano Course for Class and Individual Instruction - Carl Fischer Incorporated, New York.

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Phonograph Records

Instrumental Combinations:

Peer Gynt Suite: Morning--Grieg
II Seraglio: Vivat Bacchus! --Mozart
Canzonetta--Gaspari
Serenade--Franz Schubert
Lullaby--Emmett
Go, Pretty Rose--Marsials

Victor Record No. 19926

Instrumental Illustrations:

It Was A Lover And His Lass--Shakespeare-Moreley
Longing For Spring--Mozart
Marmotte, Op. 52, No. 7 --Beethoven
To Music--Schubert
Spring's Greeting--Schumann
The Hen -- (German Folk Song) Arranged by Brahms
Virgin's Slumber Song, Op. 76, No. 52 --Reger

Victor Record No. 24788

Instruments of the Orchestra: (Brass) (Percussion)

Martha: Overture--Flotow
Leonore: Overture--Beethoven
Tannhauser: Act III --Wagner
Siegfried: Dragon Motive--Wagner

Victor Record No. 20523

Instruments of the Orchestra: (Strings) (Woodwind)

Concerto--Bruch
Pizzicato Polka--Delibes
Der Freischutz: Act II --Weber
William Tell: Overture--Rossini
Aida: Act IV --Verdi
Waltz of the Flowers--Tschaikovsky
Will O' The Wisp--Berlioz
Semiramide: Overture--Rossini
Aida: Act III --Verdi
Largo--Dvorak
Orpheus: Overture--Offenbach
Tasso--Liszt
Scherzo (from 3rd Symphony) --Schumann
Fidelio--Beethoven

Victor Record No. 20522

Note: As an additional aid to teachers, a handbook entitled, "Instruments of the Orchestra", published by RCA Victor Manufacturing Company, Camden, New Jersey, together with a full set of large pictures of all instruments of the orchestra, is highly recommended. This handbook also contains an index of additional phonograph records suggested for the enrichment of any instrumental music program.

MUSIC FOR SPECIAL OCCASIONS

Celebrations, programs and festivals have been a part of human activity since the beginning of time. Every child has an innate desire to celebrate, to lift the everyday experiences above the common place. Such celebrations are a natural and integral part of our cultural heritage. Therefore, we should plan for programs or special occasions which extend social life and experiences.

The school activities are a real reason for planning, experiencing and expressing. They also offer an opportunity for delight in the realization of self through audience experiences.

A special occasion need not always be the outgrowth of an extended activity. It may be an experience within the room or school which lends increased enrichment and enjoyment to the group.

Principles in Program Making

The first consideration in planning and presenting a program is the development of the child. This is more important than the entertainment of the audience.

Every child should have audience experiences that will develop in him confidence, poise and a feeling of belonging and contributing.

No child or group of children should be exploited. Specialization has no place in the elementary school because of immaturity of voice and the accompanying exaggerated feeling of importance.

A child representing a character for the group should be supported by a chorus, thus eliminating the solo voice.

Public audience situations may put the child on performance level too early.

Any program should be related to a genuine child interest. It should be an outgrowth of the child's experiences - "dressed up" for festivals.

Interests and areas should be closely related to levels of maturity.

The program materials should have social values which carry through life.

Programs for an audience situation, whether room sharing with another room, entire school assembly, or public performances, should be of as high a standard as is in keeping with the maturity of the child. The amount of time given to rehearsal will be determined by the type of program and the occasion. Self expression should not be curbed but it should be disciplined.

Suggestions for Special Occasions

Personal and Group Interests

Children's birthdays are genuine, special occasions in the lower grades.

Incidents in the lives and works of composers

Culminating activity from social studies, literature, listening

Illustration:

Assembly Programs

A custodian joined the navy. So sincere was the affection for this kind, fun-loving man, the children each contributed a small sum to buy him a ring. It was to be presented in a farewell assembly which would include the flag salute and a goodbye speech. Three songs were selected by the children because of their appropriateness for the occasion. They were, Anchors Aweigh, Say a Prayer for the Boys Over There, and The Star Spangled Banner.

In upper grades, groups of singers learned the songs well enough to go from room to room and teach the younger children. Little tots from first and second grades made an exciting trek to intermediate grade rooms where they sat with older youngsters and enthusiastically joined in the singing. It was a fruitful experience for all even though the songs were long and above the grasp of the younger children.

The final result was truly a thrilling triumph. In perfect accord, nearly a thousand enthusiastic, youthful voices sang out in tribute. Shining eyes and radiant faces were evidence enough that this had been a worthwhile experience.

Patriotic Themes

Dramatization of patriotic songs

Birthdays of leaders: Washington, Lincoln

History of the United States

Indians
Pioneers
Cowboys
Negroes

Illustration:

The Spirit of Our Southland

It was near the first part of the month of February. The fourth grade had been studying the life of Abraham Lincoln. The moving picture depicting the life of Stephen C. Foster, was showing at the local theater. This added enthusiasm and interest. Many were desirous of learning more about Foster, of singing the songs he wrote, and of studying the life of the negro.

The children expressed the desire to write and produce a musical play using the negro as the principal character and the southern songs they had learned as the music. A list was made of the things the children wanted to show. Below is a partial list of these things:

Home life of the negro
Culture of the negro
Treatment of negro and overseers
Work habits of the negro
The great love the negro has for music
The beauty of the Southland in picture and as protrayed by music
How songs tell stories

With suggestions from the students a short musical play was written.

Time: Before Civil War
Place: Southern negro states
Scenery: Outdoor scenery with log cabin at extreme left of stage, and cotton plantation as background.

Music: Southern songs
My Old Kentucky Home - Stephen C. Foster
Old Black Joe - Foster
Li'l Liza Jane - Foster
O, Susanna - Foster
Massa's in De Cold, Cold Ground - Foster
Listen to the Mocking Bird - Alice Hawthorne (Finale)

Characters:

Negro mammy	Banjo Jo
Old Black Joe	Negro girls and boys
Overseer and companion	Pickaninny
Negro gentleman	Li'l Liza Jane
Susanna	Chorus of cotton pickers

Costumes: All characters were costumed as negroes, excepting overseer and companion. They were costumed in the regular working attire of the Southern overseer.

Lighting: As curtain rose, the stage was in a very subdued light, as before sunrise. Before the singing of the first song, My Old Kentucky Home, various shades of light were thrown on the scene. As the words, "The sun shines bright on my old Kentucky home," were sung, the stage was flooded with a bright yellow light. During the singing of the last song the lights gradually became dimmer and dimmer until the curtain fell, depicting twilight. Spotlights were thrown on all important characters.

Other Countries and Peoples

Dramatizations of Universal Themes

Work
War
Worship
Love

Holidays

Illustration:

Preparation for Christmas

The Christmas season provides rare opportunity for a curriculum offering that is rich in social and spiritual values. It is an occasion for bringing the whole school into a cooperating unit.

For thirteen years, "The Prince of Peace," a sacred rendition of the Christmas story, has been sung and dramatized by the entire

school. The values for children and the school community are comparable to those accruing to adults in the annual rendition of the Messiah.

The whole repertoire of traditional Christmas carols is a gradual acquisition. While on the kindergarten level, only such songs as Away in the Manger and The Friendly Beasts are learned, sixth graders master them all and literally grow into the special parts which are reserved for that level.

It is an interesting audience that gathers annually to hear the rendition - parents whose children are in school for the first time; friends of the children; the school alumni, who, having taken part for seven years, return to be spectators; and some specially invited group from another school. It is hoped that the time will soon come when the seating facilities will be such that many parents can sing the choruses with the children.

The bond of fellowship is further strengthened by putting the building in holiday attire. Windows take on a stained-glass effect, colorful drawings appear and a large tree graces the center of the hall. A committee composed of representatives from each room, together with a teacher, lays plans for trimming the tree. Other children are called upon to help execute the plans. Day by day the tree grows in splendor until at last one morning we enter the building and experience a breath-taking thrill, the tree is dazzling. The days to follow find children lingering in the hall for another look.

Occasionally everyone's attention is arrested by singing in the hall. A group, perhaps led by the teacher, has slipped downstairs to carol around the tree.

Fellowship reaches its climax on the last day before vacation. As the children straggle in from 8:40 on, they are greeted by more singing. This time the teachers have taken the initiative and have gathered around the piano near the tree singing the Christmas songs. The children join them as they arrive. By nine o'clock the halls and stairs hold a singing throng. The next three quarters of an hour or so is thus spent.

There may be a gathering about the tree again in the afternoon when the children hear a program given by parents. This year it consisted of instrumental music and the reading of The Other Wise Man. From an attractively arranged table, the children are all served a glass of punch and a wafer.

Interests Developed Through Listening and Rhythm Experiences

Peter and the Wolf - Prokofieff
The Nutcracker Suite - Tschaikowsky
The Dance of the Antomaton - Delibes
Mother Goose Suite - Ravel
Tailor and the Bear - McDowell
Scherazade - Rimsky Korsokoff

Other suggestions are listed in sections on Listening and Rhythm.

Illustration:

Peter and the Wolf

Playing "Peter and the Wolf" proved to be a delightful music experience for a group of second grade children.

The music and narrative caught the imagination and interest of the children immediately. Soon after the introduction of the characters by the narrator, the children began responding with bodily movements and facial expressions as they listened. "Let's play it" resulted in different children pantomining their favorite characters.

After three or four "fun periods" with this recording, a request was made by one child that the group play it when her mother came to visit school on Friday. The class became enthusiastic about performing it for all the mothers.

Further discussion and planning revealed that costumes were not necessary but that scenery would add to the performance. Children were organized into committees to paint the forest backdrop, the house, the wall, trees and shrubs. Other children assumed the responsibilities of preparing the programs, acting as ushers, etc. The programs were announced by the children.

The center of the room was used for the stage. Since the room was always available to play the story, other classes were invited in at different times. The characters were selected for each performance just before they were given. All children had an opportunity to play one or more characters during the experience.

The emotional release which the music afforded three shy children more than compensated for the time spent with it.

Prokofieff, "Peter and the Wolf" - Opus 67 - Boston Symphony Orchestra, Narrator - Richard Hale. Victor Recording AM 566

Contributions from Others

We should avail ourselves of every opportunity to use outside talent, such as the high school band, orchestra, chorus and musicians from the community, in extending our music experiences.

Illustration:

Contributions from Others

The location of the first grade in the same building as the auditorium, used by grades from one to twelve, presented a problem. Seeing the band students with all their interesting instruments was a new experience in the lives of these little children. Usually the first thought, and often action, was to follow them. A most interesting musical experience resulted from meeting this situation.

One of the first grade children was the daughter of the high school band instructor. Through her the class received an invitation to visit the band. Now they could see the band with all its various instruments and could satisfy their consuming curiosity.

The band played a few very short numbers. Then the leader had each kind of instrument shown and a few measures played. He explained briefly the main differences in the instruments. (This explanation probably should have been left until a later stage.)

The children wanted to repeat this experience. It was explained to them that this would be impossible, but that one member of each instrument group could come and play for them in their room. They were very enthusiastic and plans were made to carry out this idea.

Festivals

The theme of any festival should grow out of the experience of the group.

The entire group should participate in a real festival. If spectators appear they should be invited to share actively in some way by carrying a symbol, wearing a flower, or donning a cap, or singing.

Participation should be spontaneous. There should be careful planning on the part of the leader in advance in order to assure spontaneity.

Costumes may or may not be used.

Illustration:

A Dance Festival

It was decided to celebrate the closing of school with a dance festival to be held in the Community Park at sundown. "United Nations" was the theme chosen. Each of the six grades was to represent a nation in folk dance. The first grade was to represent the American Indian; the second grade, England; and third grade, France.

The costumes were only suggestive, made by the children and teachers from butcher paper or crepe paper. Before sundown the children gathered at the school and from there paraded to the park in costume.

The spectators participated at the beginning of the festival by joining in singing The Star Spangled Banner and repeating the salute to the flag. Then the high school band played and maneuvered. This set the stage for the festival proper. As each grade performed its dance the flag of the nation it represented was displayed.

The last dance was the Maypole Dance done by the sixth grade girls after sundown. The lighting helped to make this dance very beautiful. The finale was a tableau displaying the flags of the United Nations. As taps sounded all arose and silently listened until the last notes of the echo died in the distance.

Illustration:

Spring Song Festival

The cold winter days were gone and spring began to make her appearance. The third and fourth grade children were watching for the return of the birds.

One bright morning Reese, a jolly fourth grade boy, said, "I saw a robin this morning!" "And I saw a bluebird," replied Jane. "I like birds," said Mary. "I think birds and flowers make spring," smiled John.

The next day Dixie brought in a lovely bunch of pussy willows! Soon violets and daffodils began to appear. The children began to talk of spring music and what they could do. "I know," said Sharlene. "Let's learn songs about spring flowers and birds and then give a spring song festival for a Friday assembly to the school." The group was very pleased and excited about it. The following songs were used:

Spring: Spring at the Door
Lady Spring
Springtime is Coming
April Showers
Lady April
Springtime
A Spring Love Story

Birds: Bluebirds
Bob White
The Lark
The Robins Return

Flowers: Buttercups
Violets
Daffodil Ladies
Pussy Willow
The Daisy
The Sleepy Tulips

They sang well showing good rhythm and tone quality.

Operetta

The commercial operetta which is generally used in the elementary school is discouraged for the following reasons:

It restricts the creative growth of the children.

It is too often lacking in high musical quality.

The plot is usually not an important pattern of the culture.

Too much time is spent for rehearsals for the educational value received.

The elaborate staging and costuming is usually beyond the work of children.

Talented children are exploited.

Childrens' solo voices are forced beyond their natural capacity unless supported throughout by the chorus.

There are values in the simplified versions of the operas "Hansel and Gretel" and "H.M.S. Pinafore." Others suggested in the section on Listening are good because they are a part of our cultural heritage.

Stories of great composers and the themes of their compositions offer challenging opportunities for creating operettas.

Community Sings

This is the occasion when children, parents and teachers meet together and sing familiar songs. For the story of a group's enjoyment of religious songs in a Sunday afternoon sing, see Childhood Education, February, 1944.

Illustration:

Christmas Sing

At Christmas time the children were so enthusiastic about all the lovely yuletide songs we had learned, they naturally wanted to share them with someone. The parents, being the most important people to first graders, were invited to come and hear them sing, and join in the old carols that are favorites of young and old.

We sat around the Christmas tree and all enjoyed singing together. After singing the children served light refreshments.

Concerts

Language Art Themes

These activities usually include musical experiences - puppets, pantomimes, dramatizations and shadowgraphs.

Illustration:

The Carnival of the Animals

A class of fourth grade children were having fun making some stick puppets of animals. The jointed legs, arms and bodies made it possible for the children to make the animals respond in all sorts of interesting and often grotesque fashions.

When two children started a parade of the jumping kangaroos followed by the kalumping of the elephant and the slow-moving tortoises, the teacher recalled the music of Saint-Saens' "Carnival of the Animals." Needless to say, the stately gliding swan, the roaring of lions and other animals were added to the collection as a result of the suggestions of the music.

A shadowgraph stage was constructed with a screen of white muslin. One strong light in the center eliminated the double shadows which gave the children great pleasure but distracted from the purpose of the show. Scenery of cardboard was tacked on to boards which fit in braces on either side of the stage. This scenery (shadows) was easily removed with each new scene. Blue crepe paper cast its color through the screen for the water as the swan swam majestically about.

For a group of boys and girls who had responded happily to many different kinds of rhythms, this experience offered new possibilities. As one child remarked, "I feel just the way my animal is supposed to move when I make him perform."

(Saint-Saens - Carnival of the Animals - Victor Recording M 71)

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